

FORD'S THEATER
- 1968 REEDUCATION

1 of 4

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FORD'S THEATER REEDUCATION
REORDER - 035 - 1968

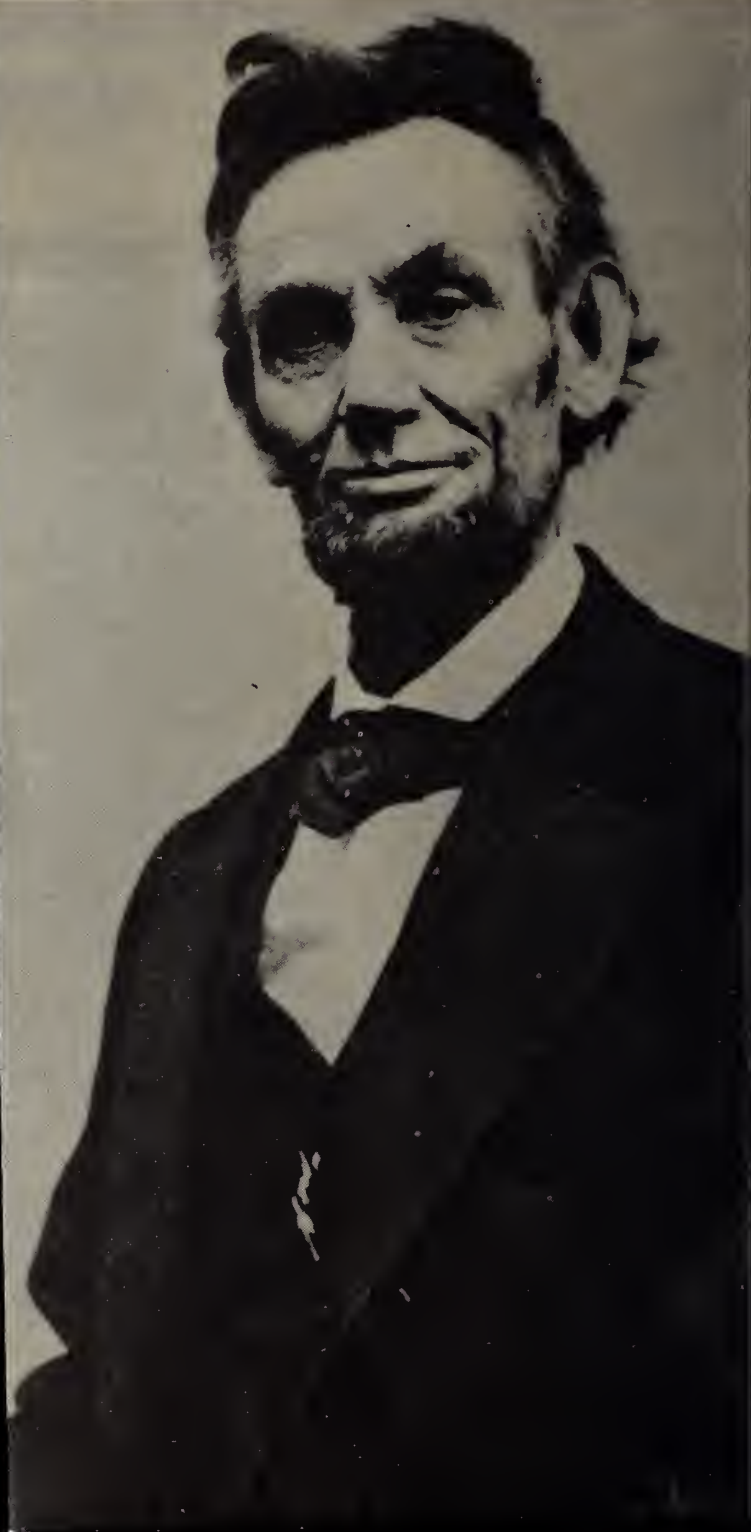
Washington, D.C.

Ford's Theatre 1968 Rededication (1)

Excerpts from newspapers and other sources

From the files of the
Lincoln Financial Foundation Collection

**FORD'S THEATRE
THE HOUSE WHERE
LINCOLN DIED**





Merry
Christmas

THE LINCOLN *Hule* LOG

FORD'S THEATRE THE HOUSE WHERE LINCOLN DIED

Ford's Theatre and The House Where Lincoln Died,
in the heart of downtown Washington, commemorate
the tragic death of Abraham Lincoln

April 14, 1865

was a day of celebration and thanksgiving in the Northern States. After four long years of war, Gen. Robert E. Lee had surrendered and the capitulation of the Confederate Army of Gen. J. E. Johnston was expected soon. At Ford's Theatre on 10th Street the celebrated comedy "Our American Cousin" had opened a 1-night stand. The play featured Laura Keane, a distinguished actress, in the leading role.

About 10:30 a.m., a White House messenger came to the theatre to make arrangements for President and Mrs. Lincoln to attend the evening performance. Gen. and Mrs. Ulysses S. Grant were to accompany them, but in the afternoon other plans forced them to cancel the engagement. In their place the Lincolns invited Maj. Henry R. Rathbone and his fiancée, Clara Harris. The theatre managers made elaborate preparations for the Presidential visit. The partition between the two upper boxes on the right of the stage was removed. A sofa and some chairs, including an upholstered rocking chair which Lincoln had used on previous visits, were brought into the box. They placed American flags on staffs beside the box and draped others on the railing. The blue regimental flag of the U.S. Treasury Guards hung from a staff against the center pillar. Directly below was an engraving of George Washington.

At 8:30 p.m. the President's carriage drew up in front of the theatre. His bodyguard met the party and escorted them up the stairs and on to the Presidential box. The play was in progress, but on the arrival of the President the orchestra struck up "Hail to the Chief." The audience rose and cheered as they caught sight of the President, and Lincoln moved to the front of the box and bowed. After the party was seated, the play resumed.

About an hour later, John Wilkes Booth, a prominent actor of the day, rode up to the back door of the theatre and called for a stagehand to hold his horse. Crossing under the stage, he made his way to the Star Salon next door and ordered whiskey. Shortly after 10, Booth returned to the theatre and climbed the stairs to the dress circle where he watched the play for a few minutes. Then he quickly entered the passageway to the Presidential box. Barring the door, he stepped into the box carrying a single-shot Derringer and a dagger. He was now directly behind Lincoln, who sat with his head slightly turned toward the audience. It was about 10:15 when the muffled shot sounded. The President slumped forward in his chair, then sank backward. Major Rathbone leaped to his feet and grappled with the assassin. Booth stabbed him in the arm and vaulted from the box onto the stage, brandishing his knife. As he jumped, his spur caught in the Treasury Guards' flag and hit the Washington picture. Thrown off balance, he landed awkwardly on the stage, breaking his left leg. Even so, he was able to escape through the back door, slashing the orchestra leader on the way. He hurriedly mounted his horse and pounded down the alley to F Street.

The audience was momentarily stunned by Booth's mad act, then confused and terrified. Three doctors from the audience examined the stricken President. The bullet had entered just above the left ear and lodged behind the right eye. Lincoln lay unconscious and barely breathing. Recognizing his condition as serious, the doctors knew that a ride over the rough cobblestones to the White House might cause a fatal hemorrhage.

Across the street William Petersen, a tall, lived in a modest three-story row house. The noise in the street awakened a roomer, one Henry Safford. Told that the President had been shot, he called for the men carrying the unconscious body out of the theatre to bring him inside. They carried the President into a small first-floor bedroom and laid him diagonally across the bed. Throughout the night the doctors kept watch, as a continuous parade of Cabinet heads, Congressmen, Army officers, and friends came to the bedside. Mrs. Lincoln, overcome with grief, occasionally left the front parlor to go to her husband. In the back parlor Secretary of War Edwin M. Stanton began his investigation of the assassination. He interviewed several witnesses and gave the orders that enabled the Government to function throughout the night of crisis.

Nothing could be done to help the dying President, and at 7:22 the next morning the struggle ended. Six days after Lee surrendered at Appomattox, President Lincoln was dead.

Ford's Theatre

The cornerstone of the present building was laid on February 28, 1863, and a few months later Ford's Theatre was finished. It replaced an earlier building, the First Baptist Church, which dated back to 1834.

In 1859, the congregation merged with another church, and the building was abandoned. Two years later John T. Ford, a Baltimore and Philadelphia theatrical producer, bought the property and converted it into a theatre—only to see it burn down on December 30, 1862.

Ford's new theatre was much more elaborate than the earlier converted church. Built of brick, it followed the best designs of the day and was regarded as one of the finest theatres in the country.

After Lincoln's assassination, the War Department stationed guards outside Ford's Theatre and canceled all scheduled performances. In June 1865 the building was restored to Ford, who planned to reopen it. But since public opinion was aroused, the Government again took charge of the building and prohibited its use as a theatre.

Soon the Government began remodeling the theatre into a fireproof building for the storage of Government records. All woodwork was removed, and the building was divided into three stories. In 1866 the Government purchased the building, and, for many years after, it was occupied by agencies of the War Department.

On June 9, 1893, a second tragedy occurred when the three floors collapsed, killing 22 clerks and injuring 68 others. The building was repaired the following year.

Since 1932, Ford's Theatre has housed the Osborn H. Oldroyd collection of Lincolniana. Oldroyd gathered his collection for more than 60 years. It was first displayed in the Lincoln home in Springfield, Ill. In 1893 it was brought to Washington and placed in the Petersen House. The Government purchased it in 1926. The collection includes books from Lincoln's library, the playbill for the night of the tragedy, and letters, documents, and other objects relating to Lincoln. Items later added include Booth's Derringer, his diary, the Treasury Guards' flag, the sofa, and the engraving of Washington from the Presidential box.

In 1964, Ford's Theatre was closed for restoration to its appearance on the night of the assassination. The interior was removed, then rebuilt according to the findings of extensive research. The furnishings and accessories are either authentic period pieces or faithful reproductions.

The House Where Lincoln Died

The house in which Lincoln died, now 516 10th Street N.W., was built by William Petersen in 1849. Because the house had more rooms than they needed, the family kept roomers. William T. Clark, employed by the Quartermaster General's office, occupied the room to which Lincoln was taken. In 1878, heirs of the family sold the house to Louis Schade, who published *The Washington Sentinel* in the basement fronting on 10th Street for many years. The Government purchased the house from the family in 1896 for \$30,000. Though substantially unchanged since 1865, the house has been renovated by the National Park Service.

In the front parlor are a horsehair sofa and a high-back rocking chair from the Lincoln home in Springfield, and corner whatnots and center table similar in appearance to those in the room on the night of the assassination. The back parlor has a sofa also from the Lincoln home in Springfield. The center table resembles the one used by Cpl. James Tanner while taking notes from witnesses of the tragedy.

The small bedroom where President Lincoln was taken is furnished much as it was on the night he died. A copy of the "Village Blacksmith" replaces the one on the wall, while above the bed is a copy of Rosa Bonheur's "Horse Fair." The wallpaper is similar to the original pattern, and the bed and chairs closely resemble those in the room at the time of Lincoln's death.

ADMINISTRATION

Ford's Theatre and House Where Lincoln Died are administered by the National Park Service, U. S. Department of the Interior.

The National Park System, of which these buildings are units, is dedicated to conserving the great historical, natural, and recreational places of the United States for the benefit and enjoyment of the people.

A superintendent, whose address is Central National Capital Parks, 900 Ohio Drive S.W., Washington, D.C. 20240, is in charge of both units.

THE DEPARTMENT OF THE INTERIOR—the Nation's principal natural resource agency—has a special obligation to assure that our expendable resources are conserved, that our renewable resources are managed to produce optimum benefits, and that all resources contribute to the progress and prosperity of the United States, now and in the future.

U. S. Department of the Interior
National Park Service

ALL PHOTOS: MESSIAE COLLECTION



Lincoln's box, photographed after the assassination.



Onlookers cluster outside the death scene.

FORD'S THEATRE
FRIDAY
ORCHESTRA
Section.....
No.....

Ford's Theatre—Washington.
Reserved Chair—Friday
IN ORCHESTRA!
Grand Seats—\$1.00
See this program at the Ticket Office in the basement of the theatre.
Jas. A. Ford
DIRECTOR-MANAGER

FORD'S THEATRE
Friday Evening, April 14th, 1865
BENEFIT
LAST NIGHT
OF SEASON
LAURA KEANE
JOHN DUFFY AND HARRY BLAKE
THE GREAT ENGLISH THEATRE TROUPE
ONE THOUSAND NIGHTS
OUR AMERICAN
COUSIN
PATRIOTIC SONGS AND CHORUS
BY THE GREAT ENGLISH THEATRE TROUPE
REPERTORY MAN JAMES GUTTERLY
THE PROSCENIUM
BY J. A. ADAMS

Abraham Lincoln, April 10, 1865



Laura Keane



The chair in which
Lincoln was sitting.



Abraham Lincoln's blood-soaked bed, photographed by a boarder in the Petersen house minutes after the President's body was lifted up to be carried back to the Executive Mansion. From the book on Lincoln's assassination, *Twenty Days*, by Dorothy Messier Kunhardt and Philip B. Kunhardt, Jr.

GPO 1967 O-331-906

For sale by the Superintendent of Documents,
U. S. Government Printing Office,
Washington, D.C. 20402 • Price 10 cents



The traditional birthplace of Abraham Lincoln.



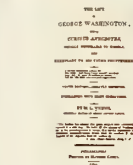
Position unknown, whence came the dread 'milk sickness.'



The gravestone of Nancy H. Lincoln.



Little Pigeon Baptist Church, which the Lincoln attended in Indiana.



A book which greatly moved young Abraham.

Abraham grew up in Indiana. A lanky, good-humored youth, liked by all, he helped his father with the farming, hacked away at the forest with his ax, attended the occasional schools in the community, and read incessantly. Uninterested in labor, he passed long hours in talk. At 16 he worked for a few months on a farm along the Ohio. Three years later he rode a flatboat down the Mississippi to New Orleans and first glimpsed a wider world.



A picture from A. L. van New Salem as Lincoln knew it. A picture made in 1866.

THE FORMATIVE YEARS



The Lincoln family Bible.

Thomas Lincoln

"It is great folly to attempt to make anything out of me or my early life," wrote the candidate to a supporter. "It can all be condensed into a single sentence, and that sentence you will find in Gray's *Elegy*: 'The short and simple annals of the poor.' That's my life and that's all you or anyone else can make out of it."

Abraham Lincoln, elected 16th President of the United States soon after penning these lines, aptly summed up his humble beginnings. He was born on February 12, 1809, in a log cabin on the Kentucky frontier. His parents—Thomas Lincoln, a carpenter and backwoods farmer, and Nancy Hanks, a shadowy figure of obscure lineage—were hardworking and religious but without schooling. When Abe was 2, his father took his family to another, more fertile farm 10 miles north. This was the Knob Creek place, and the boy long remembered his years here. He swam in the creek with companions, attended A.B.C. schools with his sister Sarah for a few months, and accompanied his father on chores.

In Abe's 7th year, title troubles again drove his father off his farm. Seeking secure land—and his son said later—free soil, Thomas carried his family into the Indiana wilderness and settled near Little Pigeon Creek. Two years later, in 1818, Abe's mother died, a victim of the terrible 'milk sickness,' and the family sank into a rough existence from which it did not emerge until Thomas remarried.

His new wife was Sarah Bush Johnston, a widow with three children. Cheerful and energetic, she brought a new tone to the Lincoln cabin and raised the boy and his sister as her own.



Sarah Bush Lincoln



An Ohio River steamboat, The General Pike, in 1818.



Lincoln's surveying equipment.

In 1830 the Lincolns moved once more. Lured by reports of rich black soil, they piled all their goods into wagons and set out for Illinois. Soon they reached a spot on the banks of Sangamon River, a few miles from Decatur. Abraham was now 21, free to come and go as he chose, but he stayed with his family for a year, breaking ground, splitting rails, and planting corn. After another trip down the Mississippi, he drifted into New Salem, a thriving village.

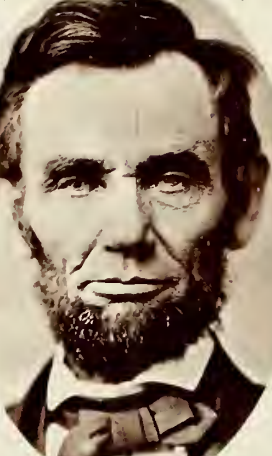
For a while he clerked in Offutt's store. When it failed, he grasped at a new opportunity. Encouraged by his friends he ran for the State legislature, advocating a variety of public improvements. Though he lost the election, he carried his own neighborhood by 277 votes to 7, a source of great pride for many years after.

EARLY POLITICAL CAREER



The Statehouse at Springfield.

ABRAHAM LINCOLN



1809-1865

Lincoln spent 6 important years in New Salem. Defeated for office, he turned to stockkeeping, then was appointed postmaster, became a surveyor, and plunged into law studies. In 1834 he was elected to the legislature as a Whig, where he denounced slavery as "founded on both injustice and bad policy" but opposed the spread of abolition societies. Three years later Lincoln moved to Springfield, the new State capital. Licensed an attorney the year before, he formed a partnership with the able John T. Stuart and soon dipped into local politics. After marrying Mary Todd, a Kentucky belle, in 1842, he settled down in earnest to the law.

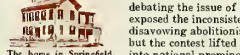
From 1847-49 Lincoln served in Congress. He worked hard in office, but his opposition to the Mexican War proved notably unpopular back home, and he was passed over for re-nomination. Sadly he returned to Springfield, and resumed his law practice. Honest, shrewd, and effective before juries, he soon rose to the first rank of the Illinois bar. Over the next 5 years Lincoln devoted much time to studying the American past and the looming issue of slavery.



Lincoln's most celebrated law case: the defense of young "Dan" Armstrong in 1838.

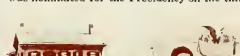


A political meeting held during the Lincoln-Douglas debate.



The home in Springfield.

Early in 1860 Lincoln journeyed east to lecture in New York City. He called for the exclusion of slavery from the territories, deplored efforts to destroy the Union, and urged friendship toward the South. The speech was a triumph, and the number of his supporters grew. When his rivals proved weak in the national convention, Lincoln was nominated for the Presidency on the third ballot.



A political rally at the Lincoln home in August 1860.

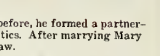


A poster for the 1860 campaign.

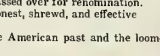
From his doorstep in Springfield Lincoln ran a quiet campaign, receiving delegations and political leaders while avoiding speeches and stumping. In November 1860 the Nation voted. Lincoln won a large electoral majority (180 votes to 123 for his three opponents), but he polled less than half of the popular vote. The South voted almost solidly against him.



A. L. in 1847. Mary Todd Lincoln



Stephen A. Douglas



The Wigwag in Chicago, where Lincoln was nominated.



Two views of Lincoln, the candidate.

"The fiery trials through which we pass will light us down, to honor or dishonor, to the last generation." SECOND ANNUAL MESSAGE TO CONGRESS

THE WAR YEARS



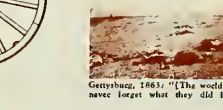
The first inaugural, beneath the unfinished Capitol dome.



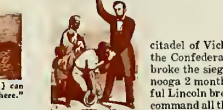
Lincoln's Cabinet. At right is Secretary of War Edwin Stanton.



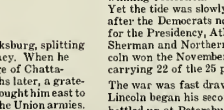
The bombardment of Fort Sumter, April 12-14, 1861.



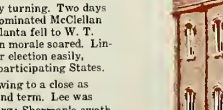
Lincoln confers with McClellan, just after the battle of Antietam.



Emancipation Proclamation, 1863. "The world can never forget what they did here."



The Union force sent across Georgia, Grant advanced southward, bent on destroying Lee's army.



The assassin's weapon.



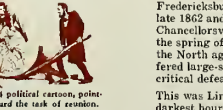
Guards patrolled outside a crowded Ford's Theatre, where Lincoln was shot.



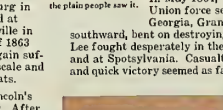
The burning of the Lincoln House, Appomattox, Va.



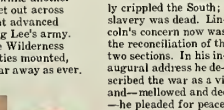
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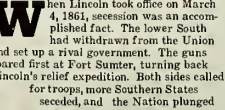
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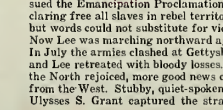
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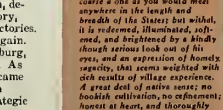
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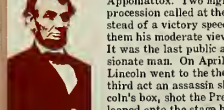
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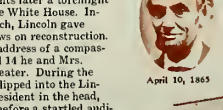
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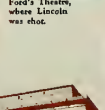
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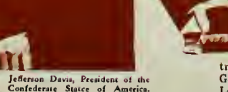
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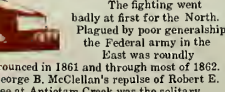
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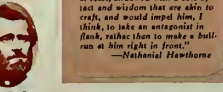
Jefferson Davis, President of the Confederate States of America.



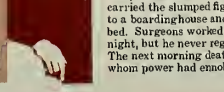
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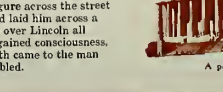
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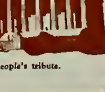
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"ACTION" . . . the Ford's Theater commercials begin



Technicians attempt to get smoke from the cabin chimney using dry ice as others prepare for the "Railsplitter" scene. The cabin was given to Fort Wayne by Lincoln Life years ago. It is a duplicate of the building in which President Lincoln was born.



The Lincoln Museum was a natural setting for shooting the Ford's Theater commercials.

For three days the Lincoln Museum and other locations in and around the Home Office resembled a Hollywood film lot as the Ross-Magwood production company filmed LNL commercials for the Ford's Theater Inaugural Program telecast Jan. 30. Lincoln Life will sponsor the CBS network program at 10 p.m. EST.

A five or six-second commercial segment sometimes would require as long as two hours while the director, Nat Eisenberg, and cameraman, Ernesto Capparos, who filmed "The Miracle Worker," spotlighted human interest events in Abraham Lincoln's life.

CHORALIERS Cont. from Pg. 1

Choraliers have sung the songs of Christmas every season since to Home Office LNL'ers and, in recent years, to a vaster audience reached by television.

The 1967 Choraliers are:

Sopranos — Maxine Booth, Annette Bunnell, Roseann Buonomo, Sandy Burr, Shirley Coe, Jane Cotterly, Rosalyn Duehmig, Hope Floor, Shirley Foerster, Gertrude Herber, Arlene Huddleston, Lois Klinger, Elizabeth Krider, Paula Middaugh, Julie Robinson, Judy Schimpf, Cheryl Smalley, Beverly Smith, Janet Sonafank, Willie Mae Tubbs and Linda Zimmer.

Altos — Mardelle Anderson, Deloris Beck, Gloria Cacicano, Martha Guysinger, Sharon Karst, Marilou McCollough, Kathlyn McKee, Nancy Wagoner, Susie Walsh and Jill West.

Tenors — Ed Dorian, Steve Henry and Ron Stauss.

Basses — Steve Cain, Erwin Hans, Don Hoylman, Irwin Krueger, Jim Lewis, Earle Peggs, Jim Rodewald, Dick Schweizer and Robert Stacey.

Merry Christmas, Amigos

'Tis the night before Christmas and
All through the casa
Not a creature is stirring. Caramba!
Que Pasa?
The stockings are hanging con mucho
cuidado
In hopes that Saint Nicholas will feel
obligado
To leave a few cosas aqui and alli
For chico y chica y something for me.
Los ninos are snuggled all safe in
their camas
Some in vestidos y some in pajamas,
Their little cabezas all full of good
things
They're all esperando que Santa will
bring.
Santa esta at the corner saloon,
Muy borracho since mid-afternoon,
Mama is sitting beside la ventana,
Shining her rolling pin para manana
When Santa returns to his home
zigzagando,
Lit up like the Star Spangled Banner,
cantando,
Y mama will send him to bed con a
right!
Merry Christmas a todos, y a todos
goodnight!

(house)
(Golly!)
(What's happening?)
(very
carefully)
(obliged)
(things here and there)
(boy and girl)
(children)
(beds)
(clothing and)
(heads)
(hoping)
(is)
(very drunk)
(the window)
(for tomorrow)
(zig-zagging)
(singing)
(with)
(to all, and to all)

—From the Latin American Division of Reinsurance Department

BOARD Cont. from Pg. 1

will be ready for submittal to stockholders at the annual meeting in May.

"Sales of new life insurance in the first eleven months of 1967 amounted to \$2,250,000,000. As of Oct. 31, 1967, the Company's total life insurance in force amounted to \$16,800,000,000."

The promotion of Ian Rolland to Second Vice President and Manager of Variable Annuity Department also was announced by Mr. Rood.

Mr. Rolland joined Lincoln in 1956 and has been Actuarial Assistant, Assistant Actuary, Associate Actuary, and Associate Actuary and Manager-Variable Annuities. A graduate of DePauw University with a bachelor of arts degree, he received his master of arts degree in mathematics from the University of Michigan. He is a Fellow of the Society of Actuaries and a member of the American Academy of Actuaries.

Lincoln And The Theatre
By
R. Gerald McMurtry, Director
Lincoln Library - Museum
of the Lincoln National Life Foundation
Fort Wayne, Indiana

September 7, 1967

Was Lincoln "hopelessly stage-struck?" True, in Illinois he witnessed a play or two by traveling theatrical groups, attended a few minstrel shows, was sometimes among those who applauded visiting elocutionists, was seen occasionally at church entertainments and was captivated with the wonders of the magic lantern. But, certainly, he knew very little about the theatre during the period of his married life in Springfield.

However, in Washington, D.C. President Lincoln frequently attended the theatre. Leonard Grover, a capital city theatre proprietor, stated that Abraham Lincoln during the four years of his administration visited his theatre more than a hundred times. While this statement may be an exaggeration, we do know that Lincoln attended ten of the four hundred and ninety-five performances offered by the Ford's Theatre management during the period of 1862 to 1865. From newspaper reports and reliable witnesses we can pinpoint forty-three different occasions when Lincoln visited the theatre to see some of the greatest theatrical talent that ever graced the American stage. Considerable additional evidence can be produced to indicate that his attendance at other times in Washington theatres escaped the attention of the newspaper reporters.

After Lincoln's inauguration as President, no record of his attendance at a Washington theatre has been found for the critical months of 1861. Perhaps one reason for Lincoln's lack of interest in the theatre during the early months of his administration was the death of his son Willie in February 1862. Also, during that period, there were not many show houses in Washington given over to the "legitimate drama." Mr. Lincoln did not enjoy vaudeville and was said to have visited the Canteberry Hall, the variety house, on only two occasions.

As the legitimate theatre enjoyed boom times during the Civil War, two new theatres opened for business. The one theatre already an established institution in the city was the Washington, located on Eleventh Street near C. It was usually crowded and uncomfortable, and it was noted for its indifferent productions. John T. Ford opened a theatre called the Washington Athenaeum on Tenth Street near E, which was destroyed by fire. Out of the ruins of the athenaeum he built the new Ford Theatre which opened its doors on August 27, 1863.

During the Buchanan Administration the Old National Theatre burned, and out of its rubble sprang the New National Theatre on Pennsylvania Avenue (near Willard's Hotel) which was opened for business on April 22, 1862, under the management of Leonard Grover.

As the Civil War slowly wore on and as Lincoln found the theatre relaxing, his attendance increased. Grover stated that "He often came alone, but many times brought his little son Tad, and on special occasions Mrs. Lincoln."

(over)

Perhaps one of the most pleasing visits Lincoln ever made to a theatre, judging from the human interest angle, was a spectacular extravaganza titled "The Seven Sisters" at Grover's Theatre. John McDonough, the star of the production was very patriotic, and he interpolated an Army tableau in which he sang a song that had great vogue, entitled "Rally Round the Flag." The stage soldiers would join him in the chorus. Tad (Lincoln) attended several performances of this play and was greatly taken with it; the fairy tinsel, fanciful costumes, bright and pretty scenery, appealed to him with more than usual interest. One night he induced his father to come. While Mr. Lincoln was engaged in watching the performance, Tad quietly stole out of the box and upon the stage. He went to the wardrobe and obtained an Army blouse and cap, much too large for him, and when McDonough's song was ready for the chorus, there was Tad at the end of the soldier line, clad in his misfit uniform, and singing at the top of his voice. The President had a bad quarter of a minute of shock at the sight, but the humor of the situation quickly restored him, and he laughed immoderately.

In the light of history, one cannot but wonder about the President's reaction to the role of John Wilkes Booth starring in "The Marble Heart" at the Ford's Theatre on Monday evening, November 9, 1863. Lincoln was in attendance, but there are no records concerning his comments about this play or its performers. The President, however, was very fond of Edwin Booth (the assassin's elder brother) upon the stage, and he usually went to see him perform when the actor was in Washington. Lincoln once made the statement after witnessing "The Merchant of Venice" that "it was a good performance but I had a thousand times rather read it at home if it were not for Booth's playing."

Lincoln's attendance at theatres presenting Shakespearean plays increased his understanding of the comedies and tragedies in actual production. He witnessed John B. McCullough in the role of Edgar in the play "King Lear," E. L. Davenport and J. W. Wallack in "Othello," James H. Hackett as Palstaff in "Henry IV" parts I and II, and "The Merry Wives of Windsor."

Other notable actors and actresses Lincoln saw in historic roles during his life time were Joseph Jefferson III, William E. Burton, Clara Louise Kellogg, Mrs. John Wood, Barney Williams, Maggie Mitchell, Edwin Forrest, Felicita Vestvali, Charlotte Cushman and Laura Keane.

Of all the Presidents, Lincoln is most closely associated with the theatre -- largely because of his assassination at Ford's Theatre on April 14, 1865. Lincoln had a sense of the dramatic as evidenced by his ability as a mimic, and by his flair for story-telling. It was the artist-biographer, Frank B. Carpenter, who after witnessing Lincoln read Shakespeare, made the statement, "I was not sure but that he had made a mistake in the choice of a profession."

See attached copies of Lincoln Lores No. 1508 and No. 1509, "Lincoln and The Lively Arts" part I and part II.



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1508

FORT WAYNE, INDIANA

October, 1963

Lincoln and the Lively Arts

Leonard Grover, a Washington, D. C. theatre proprietor, made the statement in his *Century* magazine article published in April of 1909, that Abraham Lincoln, during the four years of his administration, visited his theatre probably more than a hundred times. While it would be incorrect to state that Lincoln was "hopelessly stage-struck," he did frequent concert halls, theatres and "academies" whenever the opportunity presented itself. He was in no sense a drama critic, except in regard to some Shakespearean plays, but was "satisfied with being entertained and amused and to have his mind taken from the sea of troubles which awaited him elsewhere."

Lincoln's first real contact with the theatre and theatre people probably occurred shortly after Springfield became the capital city of Illinois. One authority has suggested the date of 1839. This contact came about with the erection by McKinzie and Jefferson (the elder Joseph Jefferson) of a playhouse measuring ninety feet deep by forty feet wide. Unpainted and without ornamentation, its simple lines resembled a large dry goods box with a roof. It was probably in "his theatre that Lincoln witnessed John Howard Payne's drama, "Clari the Maid of Milan," and heard for the first time the playwright's song "Home Sweet Home," sung by Mrs. Jefferson.

Art Hemminger, in his article entitled "Mr. Lincoln Goes To The Theatre," which was published in the *Journal of the Illinois State Historical Society* December, 1940, has suggested that other plays presented that winter season were Payne's "Therese, the Orphan of Geneva," George Boker's "Francesca de Rimini," and Bret's "Metamora." This led to a series of Indian plays, some of which were "Sassacus, or the Indian Wife," "Kairissah," "Oroloosa," "Outlassie," "The Wigwag" and "The Indian Prophecy."

The Jefferson Theatre, called by more pious folk "The Devil's Workshop," fell upon evil days. The city fathers prevailed upon the town council to draft a prohibitory license fee upon theatres. It was Lincoln, a member of the town council, who represented the Jeffersons in opposition to such a tax and who was successful in getting the measure repealed. This incident was proudly related in Joseph



From the Lincoln National Life Foundation

Joseph Jefferson (father of Joseph Jefferson of Rip Van Winkle fame) who according to folklore was assisted by Abraham Lincoln in defeating a prohibitive license fee on theatres in Springfield, Illinois.

Jefferson's (III) "Autobiography," published in 1889 by The Century Company. However, because of a lack of corroborative evidence, this incident is considered by many to be nothing more than Illinois folklore.

While traveling the Eighth Judicial Circuit, Lawyer Lincoln became interested in the Newhall Players, a concert troupe of six members who presented lyceum programs in churches, theatres and town halls. The featured entertainer was Mrs. Lois Hillis who was described as most attractive and with a winning personality. The Newhall troupe traveled in Illinois, Indiana and Michigan. During the Illinois tour, there were occasions when the theatrical circuit coincided with the legal circuit, so that both Lincoln and the troupe of show people sometimes stayed overnight at the same inns. As a result, Lincoln attended several

performances of the Newhall family in different Illinois cities.

At times the lawyers would enjoy a social hour with the Newhall Family. According to Carl Sandburg, one such event took place at the Macon House in Decatur. After the professionals had made their artistic contributions to the gaiety of the evening, it was resolved that it was time for the attorneys to sing a song or render a poem. Someone suggested that Lincoln could sing. His fellow lawyers bantered Lincoln about his singing voice, all the while knowing that he could not carry a tune or read a note of music. The Newhalls, especially Lois, insisted that Lincoln sing, even to the point that she agreed to accompany him with a melodeon. Lincoln was adamant. He would not sing. Instead he recited a few stanzas of William Knox's poem, "O Why Should the Spirit of Mortal Be Proud." With this turn of events, the bantering came to an end.

Years later, when Mrs. Hillis published her reminiscences, she stated that the above incident took place in a Springfield hotel. According to her at that time Lincoln knew neither the author of the poem nor its title. Mrs. Hillis having never heard the poem before and being enamored of it, was pleased to receive a laboriously transcribed version of it from Lincoln. According to Lois Hillis, she never again saw Lincoln.

During Lincoln's one term in Congress (December 6, 1847 to March 4, 1849), he continued his interest in theatrical entertainment. According to the *National Intelligencer*, one evening (between January 6 and January 19, 1848) Mr. and Mrs. Lincoln attended the performance of the "Ethiopian Serenaders" at Caruso's Saloon. It was also his usual custom as a Congressman to listen to a Marine Band give concerts on Wednesday and Saturday afternoons on the White House grounds.

In his book, "Life On The Circuit With Lincoln," Henry C. Whitney revealed that Lincoln was dazzled in Danville, Illinois by a magic lantern show presented there in 1854. One evening Lincoln was absent from the group of lawyers and did not return until midnight. He then related to his friends that "I have been to a little show up at the Academy" and he



From the Lincoln National Life Foundation

Joseph Jefferson III whose "Autobiography" published by The Century Company, 1889 and 1890, relates the episode of Lincoln's defense of his father's Springfield, Illinois theatre. Young Jefferson played in children's roles in this theatre which Lincoln may have attended.

gave a vivid account of "all the sights of that most primitive of country shows, given chiefly to school children." The next night he attended a second show and saw a different set of slides from the magic lantern or, as it was erroneously called, an "electrical machine."

With the United States Circuit Court convening in Chicago on Tuesday, July 7, 1857, Lincoln, his associates and other notables who practiced before that Court, were registered at the Tremont House. On the following evening Lincoln, accompanied by O. H. Browning and his partner, Nehemiah Bushnell, both from Quincy, went to the Metropolitan Hall. They saw William Evans Burton, the English comedian-playwright, play "Toodles," a role he himself had created. The three lawyers considered themselves lucky to have seen Burton who made infrequent middlewestern appearances. They considered his acting excellent. Browning wrote in his Diary, "His (Burton's) acting is fine — that it does not appear like acting at all — He is much the finest comedian I have ever seen."

Again on Monday, July 13th, Lincoln and Browning saw Burton in the character of Captain Cuttle in the play, "Dombey & Son." Browning commented in his Diary that "This is very admirable — Mrs. Burton did Susan Nipper, the black eyed one very well — the others were hum drum."

The newspaper, *Illinois State Democrat*, published in Springfield, provides an interesting account of Lincoln's attendance at a performance at Concert Hall in the Illinois capital city on the evening of December 2, 1858. On this occasion Eloise Bridges gave, among other dramatic readings, "Nothing To Wear: An Episode of City Life." This was a piece concerning Miss Flora McFlimsey who, in her efforts to appear fashionable, had

nothing to wear. As to Lincoln's attendance, the following quotation is of interest: "The Hon. A. Lincoln was one of the audience and had become deeply interested in this latter poem and was leaning his head upon his hand *a la Juliet*, his whole soul apparently wrapped up in the story. When Miss B. came to that part of the poem descriptive of the quarrel between Miss Flora and her lover he could hardly contain himself, and at the words 'perhaps a Hottentot,' he could not control himself, and 'O. Yes' escaped involuntarily from his lips. The earnestness and innocence of his manner, upon a deeply interested audience, can be better imagined than described."

William H. Herndon later recorded in his biography that "Lincoln's 'explosive guffaw' . . . startled the speaker and audience, and kindled a storm of unsuppressed laughter and applause. Everyone looked back to ascertain the cause of the demonstration, and was greatly surprised to find that it was Mr. Lincoln. He blushed and squirmed with the awkward diffidence of a schoolboy. What prompted him to laugh (to exclaim) no one was able to explain. He was doubtless wrapped up in a brown study, and, recalling some amusing episode, indulged in laughter without realizing his surroundings. The experience mortified him greatly."

Sometime during the month of March 1860 Lincoln went to see Rumsey & Newcomb's Minstrel Show in Chicago. Lincoln was attending the sessions of the United States Court representing his clients in the *Johnson v. Jones and Marsh* (Sand Bar Case) litigation. The account of this entertainment of which Lincoln was inordinately fond is revealed in a letter which Henry C. Whitney wrote to Jesse W. Werk:

"In the latter part of March, 1860, I remember Mr. Lincoln was in Chicago attending the United States Court, where I met him. It was less than two months before the Convention which nominated him for President. Three Tickets to Rumsey and Newcomb's Minstrels, a high toned troupe having been presented to me, I hunted up Lincoln and asked him if he would like to go to a 'nigger show' that night. He assented rapturously exclaiming: 'Of all things I would rather do to-night that is certainly one.' He and I witnessed the performance and I never saw him enjoy himself more than he did that night. He applauded as often as anybody and with greater animation. The non-descript song and dance of 'Dixie' was sung and acted by the troupe, the first time I ever saw it, and probably the first time it was sung and acted in Illinois. I can remember well the spontaneity of Lincoln's enthusiasm and the heartiness of his applause at the music and action of this rollicking and anomalous performance. Little did we think that this weird and harmless melody would ere long be transformed into a fierce battle-cry by whose inspiration

slaughter and carnage would be carried into the ranks of those who bared their bosoms to save the nation's life. Little did we think of this as he clapped his great brawny hands in true rustic heartiness and exclaimed in riotous enthusiasm: 'Let's have it again! Let's have it again!'"

Lincoln's recreation along theatrical lines probably ceased during the presidential campaign of 1860. However, as President-elect, he took advantage of at least one opportunity to attend a concert. Perhaps his first attendance at a theatre after his election was in New York City on February 20, 1861 while enroute to Washington. With Judge David Davis and Alderman Cornell, a local official, Lincoln arrived late at the Academy of Music, located at Fourteenth Street and Irving Place, for a performance of Verdi's new opera, "Un Ballo in Maschera (A Masquerade Ball)." On this occasion Lincoln shocked the city's elite because he wore black gloves. The black kids, in contrast to the red velvet box seats, prompted a Southern man to remark that "I think we ought to send some flowers over the way to the Undertaker of the Union." White kids vs. black kids became more of a topic of conversation in New York's polite society than the fate of the nation then hanging in the balance.

Lincoln may not have appreciated Guiseppe Verdi's opera which was sung in Italian by an Italian com-



From the Lincoln National Life Foundation

On Monday evening, July 13, 1857, Lincoln and Orville H. Browning saw William E. Burton portray the character of Captain Cuttle in the play "Dombey & Son." This photograph depicts Burton in the role of Captain Cuttle.



From the Ostendorf Collection

On May 28, 1862 Lincoln stopped by Ford's Theatre where Mrs. Lincoln and party were attending a concert by Opera star Clara Louise Kellogg.

pany. Carl Sandburg, in his monumental "War Years," suggested that Lincoln may have thought at the time of the yarn about Rufus Choate who told his daughter to "interpret for me the libretto lest I dilate with the wrong emotion." At any rate Lincoln returned to his hotel after the second act. Apparently, the Lincolns later became patrons of the opera, because Leonard Grover made the statement in his *Century* article that "Mrs. Lincoln was fond of the opera, and during the weeks in which I gave the opera they were almost nightly in attendance."

After Lincoln's inauguration as President no record of his attendance at a Washington theatre has been found for the critical months of 1861. One reason for Lincoln's lack of interest in the theatre during the early months of his administration was the death of his son Willie in February, 1862. Also, during that period, there were not many show houses in Washington given over to the "legitimate drama." Mr. Lincoln did not enjoy vaudeville and was said to have visited the Canterbury Hall, the variety house, on only two occasions.

As the legitimate theatre enjoyed boom times during the Civil War, two new theatres opened for business. The one theatre already an established institution in the city was the Washington, located on Eleventh Street near C. It was usually crowded and uncomfortable, and it was noted for its indifferent productions. John T. Ford opened a theatre called the Washington Athenaeum on Tenth Street near E, which was destroyed by fire. Out of the ruins of the Athe-

naeum he built the new Ford Theatre which opened its doors on August 27, 1863.

During the Buchanan administration the Old National Theatre burned, and out of its rubble sprang the New National Theatre on Pennsylvania Avenue (near Willard's Hotel) which opened for business on April 22, 1862. This new theatre was managed by Leonard Grover.

As the Civil War slowly wore on and as Lincoln found the theatre relaxing, his attendance increased. Some of Lincoln's visits to the theatre, or references to his attendance while he was President, have been chronicled by the editors of "Lincoln Day by Day." Other references have been obtained from the book, "Largely Lincoln," by David C. Mearns who devoted a chapter to Lincoln and the theatre.

1862

January 23 — Attends opera at Washington Theatre, 11th and C St. NW., with Mrs. Lincoln for performance of "Il Trovatore."

May 28 — Stops by Ford's Theatre, 511 10th St. NW., where Mrs. Lincoln and party are attending concert by opera star Clara Louise Kellogg.

1863

February 24 — Occupies private box at Grover's Theatre, E St., bet. 13th and 14th Sts. NW., for performance by Barney Williams, blackface minstrel and Irish comedian.

March 13 — Lincoln attends Washington Theatre to see James H. Hackett as Falstaff in "King Henry IV."



From the Ostendorf Collection

On April 11, 1863, in company with Noah Brooks Lincoln attended the Old Washington Theatre and saw Mrs. John Wood in John Broughman's travesty "Pocahontas."



From the Lincoln National Life Foundation

On February 24, 1863 Lincoln occupied a private box at Grover's Theatre for a performance by Barney Williams, the blackface minstrel and Irish comedian.

March 25 — Attends Grover's Theatre to witness performance of "Hamlet" starring E. L. Davenport.

April 11 — In evening attends Washington Theatre for performance by Mrs. John Wood in "Pocahontas" and "laughs some."

April 22 — Lincoln writes Sen. Sumner (Mass.): "Mrs. L. is embarrassed a little. She would be pleased to have your company again this evening, at the Opera (Washington Theatre, Bellini's "Norma"), but she fears she may be taxing you . . . but if it will not, consider yourself already invited."

June 4 — President, accompanied by Mrs. Lincoln and party, attends recitation from Shakespeare at private residence near Chain Bridge.

October 6 — Attends opening night of new Grover's Theatre and sees performance of "Othello."

October 27 — Mr. and Mrs. Lincoln, Tad, and William O. Stoddard occupy the lower stage boxes of the National (Grover's) Theatre to witness a performance of "Macbeth" for the benefit of the United States Sanitary Commission. Charlotte Cushman played the role of Lady Macbeth, supported by Messrs. Wallack and Davenport.

October 30 — President and Mrs. Lincoln visit Ford's Theatre on occasion of Maggie Mitchell's benefit in performance of "Fanchon, the Cricket."

November 9 — Presidential Party attends performance at Ford's Theatre starring John Wilkes Booth in "The Marble Heart."

December 14 — President and family visit Ford's Theatre to see J. H. Hackett play Falstaff in "Henry IV."



From the Ostendorf Collection

On October 30, 1863 President and Mrs. Lincoln attended the Maggie Mitchell benefit at Ford's Theatre to see her performance of "Fanchon the Cricket." This photograph depicts Miss Mitchell in the role of Fanchon.

December 17 — Visits Ford's Theatre to see "Merry Wives of Windsor."

1864

January 2 — In evening Lincoln occupies private box of Col. James D. Greene at theatre.

January 23 — Secures "a box at Grover's Theatre for benefit performance of Tom Taylor's 'The Ticket of Leave Man' on Saturday night, in aid of the Ladies' Soldiers' Relief Association."

January 28 — The President and his family saw the lyrical tragic artist Felicitia Vestvali appear at the National (Grover's) Theatre in "Gamea or, the Jewish Mother."

January 29 — The Lincolns attend Grover's Theatre to see Vestvali in her great impersonation of Alessandro Mossaroni in the musical drama of "The Brigand."

February 3 — President Lincoln and wife were present for a third Vestvali performance at Grover's entitled "The Duke's Motto."

February 8 — At the Washington Theatre at Eleventh Street, the Lincoln family saw Miss Laura Keene in the spectacular drama of "Sea of Ice or the Mother's Prayer."

February 19 — Attends evening performance by Edwin Booth in "Richard the Third" at Grover's Theatre.

February 25 — President and Mrs. Lincoln visit Grover's Theatre for performance by Edwin Booth in role of Brutus in "Julius Caesar."

February 26 — President occupies regular private box at Grover's Theatre to see Edwin Booth play two roles, Shylock and Don Caesar de Byzan in "Merchant of Venice."

March 2 — With family visits Grover's Theatre for Edwin Booth's appearance in "Hamlet."

March 4 — President and family visit Grover's Theatre to see Edwin Booth play "Richelieu."

March 7 — Attends Grover's Theatre for performance of Edwin Booth in "The Fool's Revenge."

March 10 — With Mrs. Lincoln visits Grover's Theatre for performance of "Richard III," last night in series of Shakespearean dramas featuring Edwin Booth.

March 28 — Lincoln went to Ford's Theatre to see Edwin Forrest as the Duke of Gloucester in Richard III.

April 2 — President, Mrs. Lincoln, and Mrs. Grant attend performance of "Faust" at Grover's Theatre.

April 4 — With Mrs. Lincoln visits Grover's Theatre for performance of Wever's "Der Freischutz."

April 5 — Lincoln, accompanied by Mrs. Lincoln, visits Grover's Theatre to hear Flotow's opera "Martha" sung by Orion Society with Grand Orchestra of Academy of Music, N. Y.

April 8 — The President, with Mrs. Lincoln and Sec. Seward and family, will visit Ford's Theatre this evening to witness Edwin Forrest's grand impersonation of King Lear.

June 8 — Attends Grover's Theatre in evening alone.

June 19 — Accompanied by John Hay, visits Ford's Theatre for sacred concert.

November 15 — Attends Grover's Theatre to see E. L. Davenport in role of Hamlet.

December 5 — President, with Mrs. Lincoln and Sec. Seward, attends Grover's Theatre for performance of Gounod's "Faust" by Grand German Opera Company. ("Robert Le Diable" was postponed.)

December 9 — Lincoln attends theatre accompanied by Sen. Sumner (Mass.) and others.

December 19 — Attends promenade concert at Ford's Theatre.

1865

January 7 — Accompanied by Mrs. Lincoln and Tad, visits Grover's Theatre to see Avonia Jones in "Leah."

January 31 — O. H. Browning and J. W. Singleton arrive at White House as President leaves for theatre. They arrange meeting for following day.

March 15 — President and Mrs. Lincoln, accompanied by Clara Harris, daughter of Sen. Harris (N. Y.), and Gen. James G. Wilson, visit Grover's Theatre for performance of opera "The Magic Flute."

March 21 — President and Mrs. Lincoln attend performance of Boieldieu's opera "La Dame Blanche" at Grover's Theatre.

April 14 — At approximately 8:30 P.M. President and Mrs. Lincoln, accompanied by Clara Harris and Maj. Henry R. Rathbone, enter Ford's Theatre for performance of "Our American Cousin" featuring Laura Keene.

This chronology should not be considered complete as many of Lincoln's appearances at Washington theatres were not reported by the press and have not been recorded in *Lincoln Day by Day A Chronology 1861-1865*, or in other studies relative to Lincoln and the theatre.

Noah Brooks, in his book "Washington In Lincoln's Time," mentioned a delightful evening (April 11, 1863) which he spent with the President at the old Washington Theatre where they saw Mrs. John Wood in John Brougham's travesty of "Pocahontas." Brooks wrote that "the delicious absurdity and cracking puns of the piece gave the president food for mirth for many days hereafter." "Pocahontas" was an extravagant burlesque which marked the end of the Indian melodramas that Lincoln may have witnessed in Joe Jefferson's theatre back in Springfield.

According to Grover, Lincoln saw John McDonough in a spectacular extravaganza entitled, "The Seven Sisters." The theatre proprietor described the fabulous nature of the production: "The Seven Sisters . . . being represented as banished from Heaven and as having returned to Earth to find suitable companions to accompany them in their doomed trip to the Inferno. As the play admitted of the introduction of modern episodes and local topics, McDonough, who was very patriotic, had interpolated an army tableau in which he sang a song that had great vogue, entitled "Rally Round the Flag."

(Continued to the November 1963 issue)



From the Ostendorf Collection

President Lincoln saw James H. Hackett appear in numerous Shakespearean roles and his correspondence with the actor led to the President's embarrassment when Hackett made public his comments on Shakespeare's plays.



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Lincoln and the Lively Arts

Part II

(Continued from the October 1963 issue)

The stage soldiers would join him in the chorus. Tad (Lincoln) attended several performances of this play and was greatly taken with it; the fairy tinsel, fanciful costumes, bright and pretty scenery, appealed to him with more than usual interest. One night he induced his father to come. While Mr. Lincoln was engaged in watching the performance Tad quietly stole out of the box and upon the stage. He went to the wardrobe and obtained an army blouse and cap, much too large for him, and when McDonough's song was ready for the chorus, there was Tad at the end of the soldier line, clad in his misfit uniform, and singing at the top of his voice. The President had a bad quarter of a minute of shock at the sight, but the humor of the situation quickly restored him, and he laughed immoderately.



From the Lincoln National Life Foundation

On April 8, 1864 President Lincoln and wife accompanied by Secretary Seward and family visited Ford's Theatre to witness Edwin Forrest's "grand impersonation of King Lear."



From the Ostendorf Collection

Felicita Vestvali's real name was Anna Marie Stegemann. She was born in 1829 and adopted her stage name in 1853. In this photograph she is portrayed in the male role of "Orpheus." Lincoln attended three of "The magnificent Vestavali's" performances during the winter of 1864 when she appeared at Grover's Theatre.

"Nobody in the audience had the remotest idea that the President's son was taking part; he was accepted as an important factor in the scene, a sort of genius of patriotic young America. McDonough caught the spirit of the opportunity, walked over to the end and placed the American flag he had been waving, in Tad's hands. Tad promptly rose to the occasion, took the initiative, slipped a little in front of the line, and waving the flag to the music, began to sing with all the might of his childish treble the refrain:

"We are coming, Father Abraham
Three hundred thousand more
Shouting the battle-cry of
Freedom."

Lincoln appeared "much charmed" with Felicity Vestvali's performances at Grover's Theatre. On January 28, 1864 the Lincoln family saw the actress-singer in "Gamea, or the Jewish Mother." The following evening the

Lincolns returned to witness her performance of "The Brigand." Five days later, February 3, 1864 the Lincoln family attended her sensational performance in "The Duke's Motto." The theatrical career of Vestvali has been adequately treated in David C. Mearns's delightful book *Largely Lincoln* in a chapter entitled "Act Well Your Part": Being the Story of Mr. Lincoln And The Theatre." Lloyd Ostendorf was the first author to publish Vestvali's photograph in an article entitled "Faces Lincoln Knew — Photographs from the Past" which appeared in the Winter 1962 issue of the *Lincoln Herald*.

In discussing President Lincoln's interest in the theatre, Leonard Grover stated that "He often came alone, many times brought his little son Tad, and on special occasions, Mrs. Lincoln. So far as I know, he was never accompanied by any other



From the Lincoln National Life Foundation

Charlotte Saunders Cushman (1816-1876) was best known for her role as the tragic queen in "Macbeth." In the 1860's she appeared on several occasions for the benefit of the Sanitary Commission. Lincoln witnessed her performance as Lady Macbeth at Grover's Theatre on October 27, 1863. This photograph was taken in New York City in 1875.

members of his household. Mr. Nicolay and Mr. Hay, his secretaries, made frequent visits together, but did not personally accompany the President. The tutor of Mr. Lincoln's younger boys, (Alexander Williamson), occasionally came with Tad, but never with the President. Robert was away at Harvard. It was evident that Mr. Lincoln came to be alone. At times he invited me to sit in the box with him, when such conversation as took place was always about the theatre." On one occasion Lincoln said to the theatre manager, "Mr. Grover, I really enjoy a minstrel show." Grover did not forget this statement and engaged Hooley's minstrels to follow after the regular season had closed.

Of special interest is the fact that Tad and Williamson were witnessing "Aladdin! or the Wonderful Lamp" presented by Mr. Koppitz and his company, at Grover's Theatre the night that Lincoln was assassinated at Ford's Theatre.

A great many theatrical people visited Lincoln at the White House. Some of these visitors were Herman, the Magician, The Hutchinson Family Singers, Tom Thumb and wife, Lavinia, James E. Murdoch, Miss Charlotte Cushman, the midgets Commodore Foote and Eliza Nestil, James E. McDonough, and James H. Hackett.

Lincoln did not attend the theatre to make himself conspicuous. Usually he sat in a box curtained off from the rest of the house, so that only those in his party and those on the stage knew of his presence. While the audience was considerate of the President, this was not always true of the actors. Whereas James H. Hackett, an enthusiastic admirer of Lincoln, once upon entering the stage as Sir Pertinax MacSycophant, paused and made a respectful obeisance, such was not the case with Edwin Forrest. This actor did not hold views in accord with Lincoln's in regard to the war. On one occasion when Forrest played Richelieu in Bulmer-Lytton's drama of the same name, he made his entrance without the least recognition of the President. When the time came for him to speak the line, "Take away the sword; states may be saved without it," he deliberately altered the text while glaring at the President, and said, "Take away the sword; states must be saved without it." During the winter of 1864 when Forrest returned to Ford's, Mr. Lincoln attended his performances "three or four times."

Also in February of 1865 Lincoln witnessed twice the performance of the engaging comedian John Sleeper Clarke. This is of particular interest as Clarke married Asia Booth, the sister of John Wilkes Booth and, of course, Edwin.

Toward the end of his administration, Lincoln's theatrical taste became more sophisticated. His favorite play was "Macbeth." Falstaff was his favorite Shakespearean character, and he liked the soliloquy of Hamlet's Uncle on the murder of his brother, beginning, "O: my offence is rank, it

Ford's New Theatre!

TENTH STREET, ABOVE E

JOHN T. FORD, PROPRIETOR AND MANAGER
(Also of Holiday Street Theatre, Baltimore.)
WM. C. POSEY, STAGE MANAGER
(Late Manager of the Theatre, Providence, R. I.)
S. R. PHILLIPS, ASSISTANT STAGE MANAGER

Season 1... Week XXXII... Night 191

Thursday Evening, April 7, 1864

Eleventh appearance of the great American Tragedian.

EDWIN FORREST

Who will, in compliance with the request of many citizens of Washington, who were unable to obtain seats or even standing room on his first representation, repeat his

GREAT ROMAN CHARACTER

OR

VIRGINIUS

Having been received by an ever-crowded and brilliant audience with the greatest enthusiasm, and played upon the stage with the greatest ability as to Sonorous, Command, and an Unrivalled Cast of Characters, and acknowledged by THE PRESS AND PUBLIC the best representation given of this great Tragedy in the City of Washington.

Mr. J. McCullough... as... Julius
Mrs. J. H. Allen... as... Virginia
Miss Alice Gray... as... Servia
NEW SCENERY:

NEW DRESSES!
AND
NEW APPOINTMENTS!

A GREAT CAST OF CHARACTERS:

Virginia	Miss ALICE GRAY
Servia	Miss ALICE GRAY
Appius Claudius	Mr. J. A. HENNE
Denatius	Mr. H. B. PHILLIPS
Cassius	Mr. J. S. HALL
Lucius	Mr. M. JAMES
Numerius	Mr. J. DAYMOND
Vibullius	Mr. FERGUSON
Spartacus	Mr. M. O'BRIEN
Titus	Mr. J. H. EVANS
Servius	Mr. M. A. KENNEDY
Marcius	Mr. J. V. BAILEY
Cicero	Mr. W. H. BURTON
Seneca	Mr. EDWIN
German Soldier	Mr. L. CARLAND
Slave	Miss MINNIE MONROE

FRIDAY, APRIL 8th. EDWIN FORREST

Will appear in his grand new play as follows:

SHYLOCK LEAR!

EDWIN FORREST will appear in his grand new play as follows:

In preparation, a New Tragic Play, written by the author of the "Gladstone," as played at Ribb's Theatre, N. Y., Boston and Philadelphia Theatres, with UNRIVALLED SUCCESS, in which EDWIN FORREST will appear in his grand new play as follows:

FEBRO, THE BROKER!

EDWIN FORREST'S NIGHTS—Monday, Tuesday, Thursday & Friday

Seats Secured 3 Days in Advance.

Saturday, April 9th, 24th night of the great American Comedy.

SEÑOR VALIENTE.

By Gen. H. Miles, Reg., having achieved a most decided success on Wednesday evening last.

PRICES OF ADMISSION:

From Circle... 50 Cents | Orchestra Chairs... 75 Cents
Family Circle... 25 Cents | Private Boxes... \$1.50 and \$3
Reserved Seats 25 CENTS EXTRA.

COLORED GALLERY.

Center Balcony Boxes... 50 Cents | Side Galleries... 25 Cents

Doors open at 7 o'clock. Curtain time at 8.

Box Sheet open from 3 A. M. till 6 P. M.

H. Feldman's Steam Job Press, 375 and 377 D Street, Washington.

From the Lincoln National Life Foundation

A Ford's Theatre playbill advertising (see arrow) Edwin Forrest's appearance on April 8, 1864 as King Lear. Lincoln witnessed this play on the above mentioned date. The cast of characters of both "Virginius" and "King Lear" lists a Miss Alice Gray. When John Wilkes Booth was captured, after the assassination of Lincoln, six carte-de-visite photographs of attractive young women were found on his person. A photograph of Alice Gray was one of the six.

smells to heaven . . ." better than Hamlet's soliloquy "To be or not to be . . ."

Lincoln became personally acquainted with James H. Hackett, the actor who wrote a book titled *Notes and Comments on Certain Plays and Actors of Shakespeare, with Criticisms and Comments* which was published in the year 1863. Hackett, knowing Lincoln's interest in the subject,

presented him with a copy. Lincoln had seen Hackett play the role of Falstaff in the play *Henry IV* on March 13, 1863 when he paid "a spontaneous visit to the Washington Theatre." Acting upon Hackett's request Lincoln returned to see a second performance on March 17th. This led to some correspondence between the two men and Lincoln's "small attempt at criticism" proved to be his last and only venture into this field.

Lincoln's attendance at theatres presenting Shakespearean plays increased his understanding of the comedies and tragedies in actual production. When he witnessed John E. McCullough in the role of Edgar in the play *King Lear*, he was so pleased with the actor's performance that he asked him to come to the box between acts. McCullough, clad in his fantastic costume of rags and straw, received great praise from the President.

The following paragraph from "Lincoln's Favorite Poets" by Harkness and McMurtry reveals Lincoln as an ardent theatre patron and Shakespearean critic:

"At the new National Theatre, afterwards Grover's Theatre, Lincoln saw *Othello* with E. L. Davenport and J. W. Wallack in the leading roles. At Ford's Theatre he first saw Edwin Booth as Shylock in *The Merchant of Venice*. Among others, he saw James H. Hackett in two consecutive performances as Falstaff in *Henry IV*, Parts I and II, and then on the third night, in *The Merry Wives of Windsor*. He later attended a performance of Edwin Forrest and McCullough in *King Lear*. The President was very fond of Edwin Booth and usually went to see him perform when the actor was in Washington. Once after the presentation of *The Merchant of Venice*, Lincoln remarked: 'It was a good performance, but I had a thousand times rather read it at home if it were not for Booth's playing.'"

While Lincoln was fond of Hackett's performance of the role of Falstaff, he criticized his interpretation of certain lines. Lincoln thought Hackett misread one of Falstaff's lines by placing the emphasis on the wrong word. The actor read the line "Mainly thrust at me" which Lincoln contended should have been "Mainly thrust at me." Lincoln became so interested in the lines of Falstaff that he took his two secretaries to Ford's to see the play *Henry IV*. While there, they noted Hackett's inflection on the wrong word. It was also the President's opinion "that the speech of Hotspur in the play was an unnatural and unworthy thing." Lincoln believed a comedy was best played and a tragedy best read.

Of all the Presidents Lincoln is most closely associated with the theatre — largely because of his assassination at Ford's Theatre on April 14, 1865. Lincoln's attendance at theatres was often criticized by biographers and other writers, who attempted to in-

terpret for the nation the reasons for his untimely death. William C. Gray in his biography "Life of Abraham Lincoln" published in 1867, devoted a section of Chapter XVIII of his book to "The Theatre." Calling the theatre a "house of iniquity" Gray made the statement that if "Mr. Lincoln had boldly taken position with Christ's disciples, and consistently adhered to the precepts of the Gospel, he would not have died in the theatre, and might not have fallen at all at the hand of an assassin." Of course, biographer Gray did not explain why William H. Seward, Lincoln's Secretary of State, was violently attacked the same evening at home in bed by one of John Wilkes Booth's henchmen.

Gray wrote that "we may charitably suppose that Mr. Lincoln visited the theatre as a momentary relaxation of his overtaxed mind, and an opportunity to cast aside his cares and relieve himself from his anxieties;" however, the biographer then stated that others could not do the same and remain innocent, because there was evil in the gaslight, music and pantomime of the stage.

Despite the criticism Lincoln had a sense of the dramatic as evidenced by his ability as a mimic and by his flair for story-telling. It was the artist-biographer Francis B. Carpenter who, after witnessing Lincoln read Shakespeare, made the statement, "I was not sure but that he had made a mistake in his choice of a profession . . ." (See Lincoln Lore No. 928, "Was Lincoln 'Hopelessly Stage-Struck'," January 20, 1947).

OUR AMERICAN COUSIN

Editor's Note: "The Autobiography of Joseph Jefferson," published by The Century Company in 1890 devoted a portion of Chapter VII to Tom Taylor's play "Our American Cousin" which it will be remembered President Lincoln was witnessing on April 14, 1865, at the time of his assassination. Many students who have read this play have been unable to understand why it was so successful and enjoyed such a long run in so many metropolitan cities in this country and abroad. Perhaps Joe Jefferson, who played the role of "Asa Trenchard" in the play, has best evaluated the quality of its elements that made it a huge success. His comments follow:

"During the season of 1858-59 Miss (Laura) Keene produced Tom Taylor's play of 'Our American Cousin,' and as its success was remarkable and some noteworthy occurrences took place in connection with it, a record of its career will perhaps be interesting. The play had been submitted by Mr. Taylor's agent to another theatre, but the management failing to see anything striking in it, an adverse judgment was passed and the comedy rejected. It was next offered to Laura Keene, who also thought but little of the play, which remained neglected upon her desk for some time; but it so chanced that the business manager of the theatre, Mr. John Lutz, in turning over the leaves fancied that he detected something in the play of a novel character. Here was a rough man, having no dramatic experience, but gifted with keen, practical sense, who discovered at a glance an effective play, the merits of which had escaped the vigilance of older and, one would have supposed, better judges. He gave me

the play to read. While it possessed but little literary merit, there was a fresh breezy atmosphere about the characters and the story that attracted me very much. I saw, too, the chance of making a strong character of the leading part, and so I was quite selfish enough to recommend the play for production.

"The reading took place in the green-room, at which the ladies and gentlemen of the company were assembled and many furtive glances were cast at Mr. Charles W. Couldock and me as the strength of Abel Murcott and Asa Trenchard were revealed. Poor (E. A.) Sothorn sat in the corner looking quite disconsolate, fearing that there was nothing in the play that would suit him, and as the dismal lines of Dundreary were read he glanced over at me with a forlorn expression, as much as to say, 'I am cast for that dreadful part,' little dreaming that the character of the imbecile lord would turn out to be the stepping-stone of his fortune. The success of the play proved the turning-point in the career of three persons — Laura Keene, Sothorn, and myself.

"The dramatic situation that struck me as the most important one in this play was the love scene in the opening of the last act. It was altogether fresh, original, and perfectly natural, and I notice that in this important phase of dramatic composition authors are conspicuously weak."

(Here the author digressed with a two paragraph dissertation regarding dramatic love making on the stage.)

"It was the opportunity of developing this attitude of early love, particularly love at first sight, that attracted me to the 'Cousin.' Simple and trifling as it looks, Mr. Tom Taylor never drew a finer dramatic picture. The relation between the two characters was perfectly original. A shrewd, keen Yankee boy of twenty-five falls in love at first sight with a simple, loving English dairymaid of eighteen. She innocently sits on the bench, close beside him; he is fascinated and draws closer to her; she raises her eyes in innocent wonder at this, and he glides gently to the farthest end of the bench. He never tells her of his love, nor does she in the faintest manner suggest her affection for him; and though they persistently talk of other things, you see plainly how deeply they are in love. He relates the story of his uncle's death in America, and during this recital asks her permission to smoke a cigar. With apparent carelessness he takes out a paper, a will made in his favor by the old man, which document disinherits the girl; with this he lights his cigar, thereby destroying his rights and resigning them to her. The situation is strained, certainly, but it is very effective, and an audience will always pardon a slight extravagance if it charms while it surprises them. The cast was an exceedingly strong one — Laura Keene as the refined, rural belle, and Sara Stevens as the modest, loving, English dairymaid. Both looked and acted the parts perfectly. The Abel Murcott of Mr. Couldock

was a gem, and the extravagant farce and humor of Mr. Sothorn's *Dundreary*, the fame of which afterwards resounded all over the English-speaking world, is too well known to need any comment, except perhaps to mention one or two matters connected with it of a curious nature.

"As I have before said, Sothorn was much dejected at being compelled to play the part. He said he could do nothing with it, and certainly for the first two weeks it was a dull effort, and produced but little effect. So in despair he began to introduce extravagant business into his character, skipping about the stage, stammering and sneezing, and, in short, doing all he could to attract and distract the attention of the audience. To the surprise of every one, himself included, these antics, intended by him to injure the character, were received by the audience with delight. He was a shrewd man as well as an effective actor, and he saw at a glance that accident had revealed to him a golden opportunity. He took advantage of it, and with cautious steps increased his speed, feeling the ground well under him as he proceeded. Before the first month was over he stood side by side with any other character in the play; and at the end of the run he was, in my opinion, considerably in advance of us all. And his success in London, in the same character, fully attests, whatever may be said to the contrary, that as an extravagant, eccentric comedian in the modern range of comedy he was quite without a rival."

FORD'S THEATRE

TENTH STREET, ABOVE E.

SEASON II, WEEK XXXI, NIGHT IV

WOLF TROUSERS OF NIGHT, &c.

JOHN T. FORD, Proprietor, and HARRY H. HAWK, Manager.

Also of Holiday St. Theatre, Baltimore, and Academy of Music, Phila.

Stage Manager, and other members of the company, J. S. HARRY, Treasurer, and other members of the company, E. CLAY FORD.

Friday Evening, April 14th, 1865

BENEFIT!

—AND—

LAST NIGHT

OF MISS

LAURA KEENE

—OF DISTINGUISHED NATIONALITY, ACTRESS AND ACTOR—

Page 1, 2, 3

MR. JOHN D. TOTT

AND

MR. HARRY HAWK.

TOM TAYLOR'S CELEBRATED ECCENTRIC COMEDY.

Being only given at the Theatre on the Evening of Friday, April 14th, 1865.

ONE THOUSAND NIGHTS.

ENTIRELY

OUR AMERICAN

COUSIN

FLORENCE TRENCHARD, MISS LAURA KEENE

From the Lincoln National Life Foundation

The Ford Theatre playbill for April 14, 1865 announcing the appearance of Miss Laura Keene, the popular actress in the role of Florence Trenchard in "Our American Cousin." Miss Keene was the only member of the original cast to appear in this play on the evening of Lincoln's assassination.

CUMULATIVE BIBLIOGRAPHY — 1962-1963

Selections approved by a Bibliography Committee consisting of the following members: Arnold Gates, 289 New Hyde Park Road, Garden City, N. Y.; Carl Haverlin, 2 Masterson Road, Bronxville, N. Y.; E. B. Long, 708 North Kenilworth Ave., Oak Park, Ill.; Kenneth A. Barnard, Boston University, 725 Commonwealth Avenue, Boston 15, Mass.; Wayne C. Temple, Lincoln Memorial University, Harrogate, Tenn.; Ralph G. Newman, 18 E. Chestnut Street, Chicago 11, Ill.; William H. Townsend, 310 First National Bank Bldg., Lexington 3, Ky.; and Clyde C. Walton, Illinois State Historical Library, Springfield, Ill.

Richard F. Lufkin, who served several years as a member of the Bibliography Committee, died on July 11, 1963.

New items available for consideration may be sent to the above addresses or to the Lincoln National Life Foundation.

STEARNS, GERALD EMANUEL, AND FRIED,**ALBERT**

1962-63

Gerald Emanuel Stearns and Albert Fried/The Essential Lincoln/Selected Writings/(Device) Collier Books/New York, N. Y.

Book, paperback, 4½" x 7", 476 pp., First Edition 1962. Price \$1.50.

NEVINS, ALLAN

1962-64

Allan Nevins/The Statesmanship of the Civil War/New Enlarged Edition/(Device) Collier Books/New York, N. Y.

Book, paperback, 4½" x 7", 158 pp., price 95¢.

TANT, FANNING YATER

1962-65

Abraham Lincoln's Assassination Announced/4 Hrs. Before It Took Place/(Cut of Lincoln)/And More Than 12 Hrs. Before Official Announcement Was Received in Minn./By Fanning Yater Tant/(Caption title)

Folder, paper 3½" x 6" (4) pp.

NATIONAL ARCHIVES

1962-66

Emancipation/Proclamation/(Device — The National Archives of the United States 1934 with eagle) (Cover title)

Folio, 12½" x 19½", (1) 5 pp. Price 50¢.

STERLING-ROCK FALLS HISTORICAL**SOCIETY**

1963-12

Stories of/Lincoln/Published by/Sterling-Rock Falls/Historical Society/in cooperation with/The Central National Bank of Sterling/Sterling, Illinois/1963.

Pamphlet, paper, 6" x 9", (31) pp., illus. Price 50¢.

MIERS, EARL SCHENCK

1963-13

We Were There/with Lincoln in/The White House/By Earl Schenck Miers/Historical Consultant/Allan Nevins/Illustrated by/Charles H. Greed/Publishers/Grosset & Dunlap/New York.

Book, cloth, 5½" x 8½", fr., 179 (3) pp., illus. Price \$1.95.

WATTS, FRANKLIN, INC.

1963-14

The First Book Edition of/The Gettysburg Address/The/Second Inaugural/(Device)/Abraham Lincoln/Illustrated By Leonard Everett Fisher/Introduced By Carl Sandburg/Franklin Watts, Inc./575 Lexington Avenue, New York 22.

Book, cloth, 7¼" x 8¾", fr., 35 (5) pp., illus. Price \$2.50.

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1963-15

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1963-16

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1963-17

"Stoutly Argufy":/Lincoln's/Legal Speaking/By Robert G. Gunderson/Department of Speech and Theatre/Indiana University/(Cut of Lincoln)/Address at Annual Meeting/Lincoln Fellowship of Wisconsin/Madison/ February 12, 1962/Historical Bulletin No. 21/1963. (Cover title)

Pamphlet, paper, 7¾" x 10", 14 pp., illus. Price 50¢.

WILEY, BELL IRVIN

1963-18

Kingdom/Coming/The Emancipation Proclamation/of September 22, 1862/An Address Delivered at the/Chicago Historical Society, September 21, 1962 by/Bell Irvin Wiley/Chicago Historical Society-1963.

Pamphlet, flexible boards, 5½" x 8½", fr., (4) 18 pp.

STERLING, DOROTHY

1963-19

Forever Free/The Story of the/Emancipation Proclamation/by Dorothy Sterling/Illustrated by Ernest Crichlow/(Device)/Doubleday & Company, Inc., Garden City, New York.

Book, cloth, 5½" x 8½", fr., 208 pp., illus. Price \$2.95.

LINCOLN HERITAGE TRAIL

1963-20

(Cut of Lincoln Statue by Fairbanks, New Salem, Ill.)/Lincoln/Heritage Trail/Illinois/Indiana/Kentucky/(Device)

Folder, paper, 4" x 9", (5) pp., map on reverse side.

LINCOLN NATIONAL LIFE FOUNDATION

1963-21

Lincoln Lore/Bulletin of the Lincoln National Life Foundation/Dr. R. Gerald McMurtry, Editor/Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana/ Number 1503, May 1963 — Number 1505, July 1963.

Folder, paper, 8½" x 11", 4 pp., illus. Number 1503, Most Significant Lincoln Cartoon — February 12, 1963; Number 1504, A Shelf of Books — Unclassified; Number 1505, The Lincoln Heritage Trail in Kentucky.

NEWSPAPER PUBLISHERS, INC.

1963-22

Lincoln/Coloring/and/Cut-Out/Book/(Cut of Lincoln)/Color,, Cut Out/and Assemble/(Device, log cabin)/Lincoln's Log Cabin/in Kentucky/Lincoln's Wagon/with yoke of oxen/Lincoln's Store/in New Salem, Ill./Lincoln the Man/Farmer, Woodsman, President/Lincoln's Train/Engine, Tender, Private Coach/Lincoln at Gettysburg/Lincoln's most famous speech/Outline of Lincoln/make your own picture/50¢/..... (Cover title)

Folder, paper, 12" x 16", 23 (1) pp., illus.

McLOUGHLIN, EMMETT

1963-23

An Inquiry into/the assassination of/Abraham/Lincoln/by/Emmett McLoughlin/Lyle Stuart Inc. — New York. Book, stiff boards, 5½" x 8¾", 190 pp., illus., price \$4.95.

VOIGHT, VIRGINIA FRANCES

1963-24

/Book/for Abe/A Lincoln Birthday Story/Virginia Frances Voight/illustrated by/Jacqueline Tomes/Prenice-Hall, Inc./Englewood Cliffs, N. J.

Brochure, 5½" x 8½", cloth, 59 pp., illus., price \$2.95.

WOLF, WILLIAM J.

1963-25

The Religion of Abraham Lincoln/By William J. Wolf/(Device)/The Seabury Press/New York/1963.

Book, cloth, 5½" x 8¾", 219 pp., price \$3.95. (Revised edition of "The Almost Chosen People" — Doubleday, 1959)

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Mr. Lincoln/&/The Negroes/The Long Road/To Equality/William O. Douglas/Atheneum New York/1963.

Book, cloth, 5½" x 8½", xi, 237 (1) pp., price \$4.95.

TEMPLE, WAYNE C.

1963-28

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Pamphlet, flexible boards, 7¾" x 10½", (4) pp., illus.

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1963-29

Lincoln Herald/Index/Vol. 63/Spring, 1961 through Winter, 1961/Compiled by Wayne C. Temple/and/Glenna A. Rice/Lincoln Memorial University Press/Harrogate, Tennessee/1963. (Cover title)

Pamphlet, paper, 7" x 9", 9 pp.

LINCOLN MEMORIAL UNIVERSITY

1963-30

Lincoln Memorial University Press/Summer, 1963/Vol. 65, No. 2/Lincoln Herald/A Magazine devoted to historical/research in the field of Lincolniana and/the Civil War, and to the promotion of Lincoln Ideals in American Education.

Pamphlet, flexible boards, 7" x 10", 49-199 pp., illus.

UNITED STATES

1963-31

88th Congress/1st Session/S.1476/In The Senate of the United States/May 8, 1963/Mr. Hartke (for himself, Mr. Bayh, Mr. Dirksen, and Mr. Douglas) introduced the following bill which was read twice and referred to the Committee on Interior and Insular Affairs. A Bill/To provide for the establishment and administration of the Lincoln Trail Memorial Parkway in the States of Kentucky, Indiana, and Illinois, and for other purposes. (Caption title)

Folder, single, 7½" x 11", 3 pp.

THE JOURNAL-GAZETTE

FORT WAYNE, INDIANA, THURSDAY, OCTOBER 5, 1967—SECTION B

LNL Gift Of \$250,000 Aids Ford Theater

A \$250,000 contribution from Lincoln National Life Insurance Co. to Ford's Theater Society which will present plays in Ford's Theater in Washington was announced by Henry F. Rood, president of the insurance company.

Plans for the old theater, which is being restored to the shape it was in the night Abraham Lincoln was shot there 102 years ago, were announced yesterday in Washington by Secretary of the Interior Stewart L. Udall.

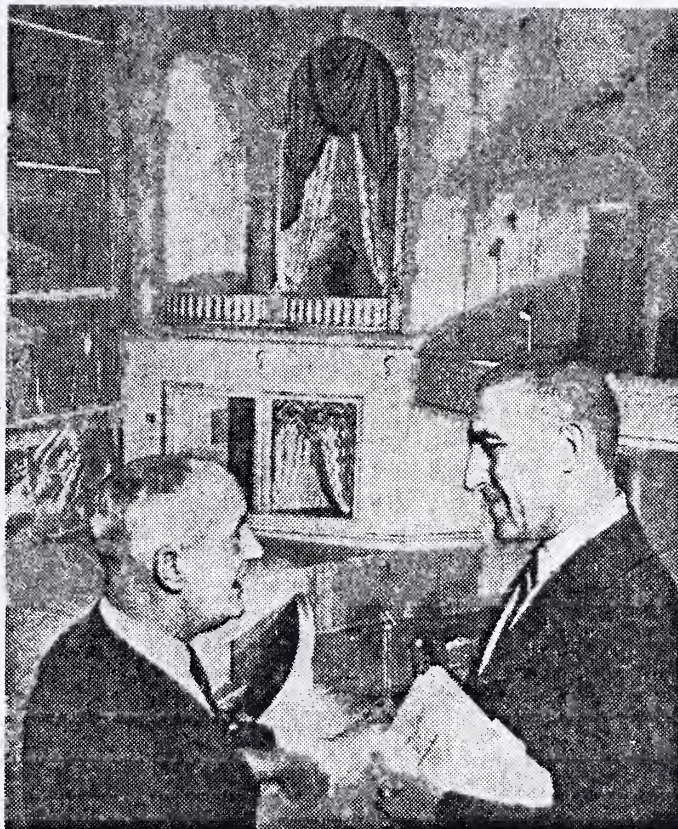
"We will have," Udall said, "a live theater, a live memorial to Lincoln as he would have wished."

On Jan. 30, 1968, the theater will have an inaugural evening of music, dance and drama. In announcing the \$250,000 contribution to Ford's Theater Society, Rood also said Lincoln National Life Insurance Co. will sponsor a nation-wide telecast of the Jan. 30 formal opening on the CBS News Hour.

On Feb. 12, Lincoln's birthday, a full repertory season will open if support from theater professionals and money from supporters materialize.

Udall said the National Park Service, part of his department, is negotiating with the Ford's Theater Society, a new nonprofit organization that would be responsible for putting on plays that were current during the Lincoln period, as well as new works about Lincoln and contemporary American life.

Mrs. Frankie Hewitt, an officer of Ford's Theater Society, said the goal of the Society is to "produce live performances that demonstrate the artistic capacity of the American theater at the highest professional level and to reflect the special place of Ford's Theater in the life of Abraham Lincoln."



VIEW RESTORATION OF FORD'S THEATER—Secretary of Interior Stewart L. Udall and National Park Service historian Stanley McClure, left, stand on the balcony overlooking the stage of Ford's Theater in Washington yesterday, watching progress of restoration work. Next year will see the first theatrical event in the theater since April 14, 1865, when Abraham Lincoln was shot while sitting in the draped box, background. Lincoln National Life Insurance Co., has contributed \$250,000 to the Ford's Theater Society which will present in the theater a number of plays about Lincoln and plays popular during his time.—AP Wirephoto.

The assassination of Lincoln, who was known to have attended more than 40 theatrical performances in Washington during his presidency, put an end to the career of Ford's Theater. The building, converted into an office facility more than 100 years ago, had not been used as a theater since the assassination on the evening of April 14, 1865. On June 9, 1893, the third floor of the building collapsed, killing 22 government workers. A new east wall was constructed and the building was used from then on as a storage place for Government publications. In 1932, the building was transferred to the National Park Service. The famous Oldroyd collection of Lincolniana containing more than 3,000 items was moved into the

building and it was reopened as the Lincoln Museum.

The National Park Service began restoring Ford's Theater in 1965 as a major visitor attraction in the nation's capital. Authentic reproductions of chairs, draperies, lighting fixtures and other items of historic interest are being handcrafted in various locations, using Mathew Brady photographs to insure accuracy. Total cost of the restoration and furnishings will be \$2,700,000. The theater's Lincoln Museum and Lincoln Library will be established in the theater building at 511 10th St. and will be open to the public in early 1968.

Through its support of the purposes of the Ford's Theater Society, Lincoln National Life Insurance Co., Rood said, is making "another substantial contribution to the field of Lincoln-

iana." The insurance company, evidenced by the gift which the Abraham Lincoln and to com- contributions by Lincoln Life to stands at the entrance to the Rood said, congratulates Sec- Lincoln National Life Insurance memorate his interest in the per- the field of Lincolniana including Lincoln Life building, and the retary Udall, the members of Co. is making. It is our hope forming arts. It is our firm be- the formation of the Lincoln Li- publication of Lincoln Lore, a Congress "and the many others that the gift will motivate oth- lief that an appreciation of a brary and Museum at the home historical monthly bulletin recog- who have made possible the res- ers and that Ford's Theater's So- nation's history fosters a spirit of office here, the Paul Manship nized by Lincoln scholars as "a toration of Ford's Theater. That ciety will be successful in its ef- patriotism among its people." statue of the boy Lincoln which monumental work of biographi- we support the project is best forts to memorialize the name of Rood pointed out the earlier cal research and literature."

the emancipator

NO. 679

THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

OCTOBER 16, 1967

The Footlights Will Burn Again

See Page 2

FORD'S THEATRE

TENTH STREET, ABOVE E.

SEASON II. WEEK XXXI. NIGHT IN
WHOLE NUMBERS OF NIGHTS, 64.

JOHN T. FORD, PROPRIETOR AND MANAGER
(Late of Bailey's Theatre, Baltimore, and Academy of Music, Phila.)
Stage Manager, J. H. WILSON
Theatre Box Office, J. H. WILSON
Theatre Office, J. H. WILSON

Friday Evening, April 14th, 1865

BENEFIT!

—AND—
LAST NIGHT
OF MISS

LAURA KEENE

THE DISTINGUISHED MANAGER, ATTORNEYS AND ACTRESS,

MR. JOHN D. EOTT

AND
MR. HARRY HAWK.

TOM TAYLOR'S CELEBRATED ECCENTRIC COMEDY.

As originally produced in America by Miss Keene, and performed by her associates at

ONE THOUSAND NIGHTS.

ESTABLISHED
OUR AMERICAN

COUSIN

FLORENCE TRENCHARD.....MISS LAURA KEENE

Abel Marcott, Clerk to the Court.....John D. Eott

Asa Trenchard.....Harry Hawk

Mr. C. G. GUERLA

Mr. C. G. GUERLA

Mr. C. G. GUERLA

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COVER PHOTOGRAPH

This photograph of Ford's Theatre was made in September, 1865, in its early phase of remodeling for use as a Government office building. After President Lincoln's assassination on April 14th, 1865, it was never used as a theatre again. This picture, as well as other photographs of the time some made by Mathew Brady, has served as the basis for authentication of details in the rebuilding and restoring of the original Ford's Theatre. The handbill publicizes the play which Mr. Lincoln was watching when shot. It is an original and is on display in the Lincoln Museum.

This illustration was reproduced from a drawing by Lloyd Ostendorf. The original artwork was printed on the cover of the *Lincoln Herald* (summer, 1964) a historical quarterly published by Lincoln Memorial University.



LNL To Televisе Inaugural Program At Ford's Theatre on January 30

□ Ford's Theatre in Washington, D.C., the scene of the tragic assassination of Abraham Lincoln, is being refurbished and will be reopened January 30 as a national shrine and a living memorial with an Abraham Lincoln museum in the basement and with repertory plays being regularly presented in the theatre.

An inaugural program, which, with White House approval, has been designated a President's Cabinet Evening, will be presented in the theatre on January 30, following dedication ceremonies and will be nationally televised on the regular Tuesday evening CBS News Hour. This historic telecast will be wholly sponsored by Lincoln National Life.

Press Conference

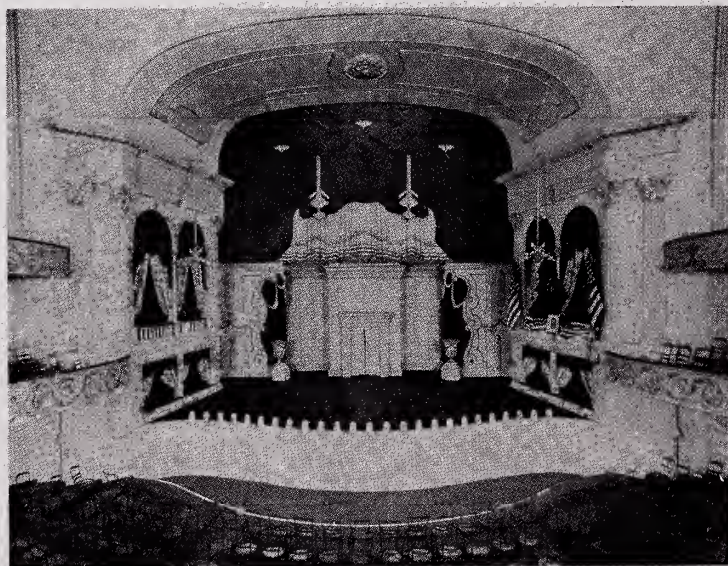
Department of the Interior Secretary Stewart L. Udall held a press conference 1:30 p.m., Wednesday, October 4, to announce all details regarding the re-opening of the Theatre. President Henry F. Rood spoke at the conference and announced that Lincoln Life is making the initial challenge grant to Ford's Theatre Society in order to support its work and help memorialize Abraham Lincoln. A full scale campaign of publicity and feature articles is planned to continue until the evening of the show.

Details of the show are not yet completed but the cast will be outstanding and the producers and others connected with the show will be among the most distinguished theatrical figures in the land.

The opening of Ford's Theatre is, in a sense, an ultra premiere which the world has waited for more than 100 years.

In addition to being an entertaining inaugural program the television presentation will also be a news event, a historical occasion, and a televised performance of a President's Cabinet Evening.

Continued Next Page



A photograph of the model made by the National Park Service showing the stage of Ford's Theatre as it looked on the night of April 14, 1865 when President Lincoln was assassinated. Details of this model which show the first floor seating accommodations and the Presidential box on the right were based on photographs made by famed Civil War photographer, Mathew Brady.

Publicity

The publicity regarding the occasion, which began with Secretary Udall's press conference on October 4, should result in high interest on the part of the nation's press, because behind the news value are the facts that the theatre is a national memorial and the event has not only ordinary, but also historical news values.

The refurbishing of Ford's Theatre was made possible by a Congressional bill, sponsored some years ago by Senator Young of North Dakota. Work was begun under the sponsorship of the National Parks Service which is a part of the Department of Interior. Now a newly created Ford's Theatre Society has been established to oversee not only the dedication news event and the inaugural program, but also to maintain the theatre as both a Lincoln museum and a living memorial.

Lincoln Museum

A basement has been placed under the theatre and it will house a Lincoln museum. The theatre itself, however, will be a living memorial in which repertory plays will be presented in all but the summer months. These will be produced by the National Repertory Theatre under the auspices of the Ford's Theatre Society.

Because the operations of the National Repertory Theatre, the Ford's Theatre Society and the National Parks Service all come to a head in the Department of the Interior, Secretary of the Interior Udall has had and will continue to have an active role in the events underway. The October 4 press conference alerting the nation's press to the proposed events was called by Mr. Udall. Among those present at the conference, in addition to Mr. Udall, and Lincoln Life's President Henry F. Rood, were representatives from Ford's Theatre Society, CBS-TV, the National Repertory Theatre and the National Arts Council.

Mr. Udall announced all details regarding present plans including the fact that Lincoln National Life has made the initial challenge grant to Ford's Theatre Society.

The dedication and the inaugural program in the reconstructed Ford's Theatre will be events of considerable national importance. The dedication, since it will be a news event, will probably be reported on all three television networks, in addition to getting much publicity on radio and in newspapers. The inaugural program, however, will be telecast exclusively on the CBS-TV News Hour and this is the telecast which Lincoln Life will be sponsoring.

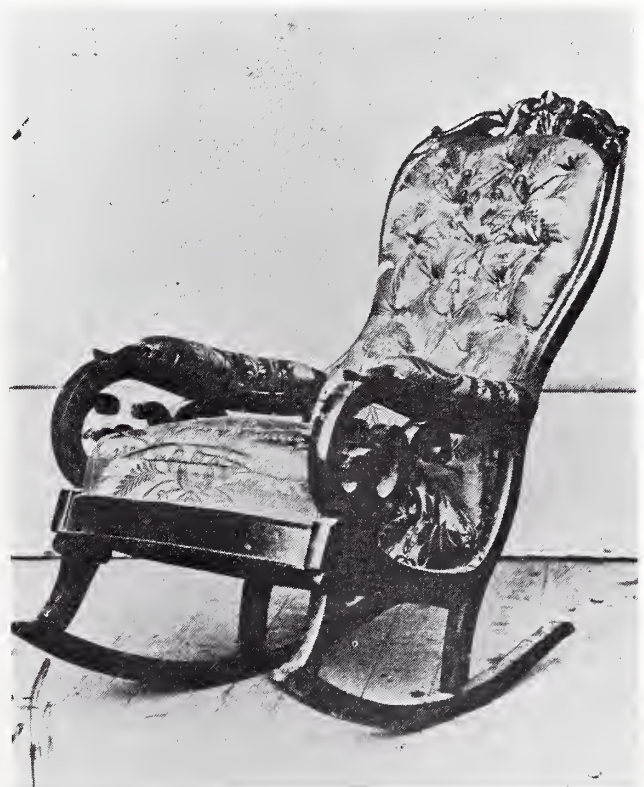
Television sponsorship of the inaugural show should reflect considerable credit on our Company. This should be a prestige type of program in addition to being a highly entertaining and newsworthy one. The show is expected to combine the best of all types of television programming — being both relaxing and entertaining while also being informative, uplifting and newsworthy.

The program, which will be telecast in color to an established CBS News audience that has been carved out of a group of quality viewers, is being referred to as the inaugural program because it will be the first show to be presented on the stage of Ford's

Continued Next Page



Toward the end of his administration, Lincoln's theatrical taste became more sophisticated. When he witnessed John E. McCullough in the role of Edgar in the play *King Lear*, he was so pleased with the actor's performance that he asked him to come to his box between acts. McCullough, clad in his fantastic costume of rags and straw, received great praise from the President. The President's favorite play was "Macbeth". Pictured above is the presidential box at Ford's Theatre.



According to historians, Lincoln often went to the theatre alone, many times took his little son, Tad, and on special occasions Mrs. Lincoln. This is the chair which was in the presidential box the night of April 14, 1865, and which was used by the President.

Press Conference Remarks By Henry F. Rood, President

The Lincoln National Life Insurance Company is pleased to announce that it is making a gift of \$250,000 to Ford's Theatre Society, which has as its purpose the advancement of the dramatic arts, with particular emphasis on matters which may relate to Abraham Lincoln and the ideals which he represented.

We congratulate Secretary Udall, the members of the Congress, and the many others who have made possible the restoration of Ford's Theatre. That we support the project is best evidenced by the gift which the Lincoln is making.

Our obligation to the Lincoln name dates back to August, 1905, when Robert Todd Lincoln, the President's oldest son, gave the founders of our Company permission to use a favorite Brady photograph of his father.

With the restoration of Ford's Theatre, the nation has a playhouse unlike any other theatre in the world today. Steeped in history, its apron stage, proscenium, graceful balconies, and intimate elegance—all in classic 19th century style—provide facilities so unusual as to excite and challenge those who have an interest in the arts to create within

this historic building live theatre of outstanding quality.

Through its support of the purposes of Ford's Theatre Society the Lincoln is making another substantial contribution to the field of Lincolniana.

Our first major effort, one which has been in process for many years, was the formation of The Lincoln Library and Museum at the Home Office of the Company in Fort Wayne, Indiana. The collection presently consists of some 250,000 separate items, and is one of the most extensive ever gathered in one place relating solely to one man.

More than 35 years ago we commissioned Paul Manship to create a statue of the boy Lincoln, depicted as "A Hoosier Youth." This artistic work is one of the finest sculptural studies of the 86 heroic bronzes that have been erected in Lincoln's honor in this and in foreign countries.

Our Company has made a third contribution through the publishing of *Lincoln Lore*, a historical monthly bulletin long recognized by Lincoln scholars as a monumental work of biographical research and literature.

It is our hope that the Lincoln's gift will motivate others, and that Ford's Theatre Society will be successful in its efforts to memorialize the name of Abraham Lincoln and to commemorate his interest in the performing arts. It is our firm belief that an appreciation of a nation's history fosters a spirit of patriotism among its people.



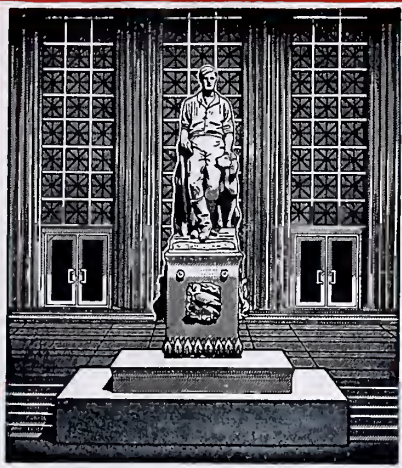
TELEVISION FROM PAGE 3

Theatre since the night Abraham Lincoln was shot, April 14, 1865. For the first time in more than 100 years, actors will be "treading the boards" of this historic place. Then, beginning February 12, repertory plays relating to Abraham Lincoln and his time will be regularly presented.

Adding to the luster of the occasion will be the fact that the inaugural program will be a President's Cabinet Evening—the closest thing to a royal performance to be had in the United States. Barring unforeseen conflicts and emergencies, the audience in attendance is expected to include President and Mrs. Johnson, Vice President and Mrs. Humphrey, Supreme Court Justices, Cabinet members, members of Congress and the diplomatic corps and other important people on the Washington and the national and international scene.

In addition to the star studded cast of performers, the show has another star—the theatre itself. The unseen presence of Abraham Lincoln and the feeling of being a part of history is felt by those who enter the theatre and perhaps will also be felt by those who see the inaugural program over the national chain of CBS television stations on the evening of January 30, 1968.

Shown following the October 4 news conference are (L-R): Henry F. Rood, President; Stewart L. Udall, Secretary of Interior; Stanley McClure, National Park Service, and M. Boatner, Department of Interior.



THE LINCOLN LOG

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NUMBER 314



NEWLY RESTORED FORD'S THEATER in Washington is pictured during announcement of its reopening, to be televised nationally Jan. 30 with Lincoln Life sponsorship. Draped box in background is where Abraham Lincoln was shot.

Company Sponsoring National TV Program On Ford's Reopening

Lincoln National Life will sponsor a Jan. 30 national telecast of the first stage performance to be presented in newly restored Ford's Theater at Washington since the night Abraham Lincoln was assassinated there.

The Columbia Broadcasting System telecast, to feature dramatic vignettes and music by leading artists, will honor the famous American whose name and character were adopted for Lincoln National Life by the Company's founders.

Those concerned with the restoration of Ford's Theater felt that to restore the building solely as a museum and as "the place where Lincoln was shot" would be akin to honoring Lincoln's death rather than his life.

The fact is that Ford's Theatre and others in the Washington area played a significant role in Mr. Lincoln's life. History reveals that he attended the theater regularly and often during his years in the White House. It was decided therefore that history would be better served and Abraham Lincoln's life would be more fully honored if the beautifully restored Ford's Theater could be used, not alone to tell the tragic story of Abraham Lincoln's assassination as it does now, but also to tell of his zest for life as indicated by his love for the performing arts.

It is with these thoughts in mind that the Ford's Theater Society plans to present plays in Ford's Theater with a repertory group in residence. These plays are expected to begin on or about Feb. 12.

Prior to the return of live plays to the theater, a historic inaugural evening program of music, dance

(Continued On Page 2)

Unique Exhibit Gift

By CARYL VAN RANST

The Lincoln Library-Museum recently acquired as a gift a new item to add to its extensive Lincolniana collection. It is the personal pennant of Edwin M. Stanton, Lincoln's Secretary of War.

This flag hung in Stanton's office during the Civil War.

It is a truly unique item — the only one.

The Stanton pennant was given

(Continued On Page 3)

Executives Advanced

Five executive promotions have been announced by Lincoln Life President Henry F. Rood.

P. Paul Fettig Jr. has been promoted to Second Vice President.

John W. Barch, M.D., and George M. Graham, M.D., have been advanced to Senior Medical Director.

Dan F. Peternell and Carl L. Thiele, in addition to their present

(Continued on Page 5)



LNL PRESIDENT HENRY F. ROOD, left, and U.S. Secretary of the Interior Stewart L. Udall are shown at Ford's Theater during announcement that for the first time since Lincoln's assassination, performers will "tread the boards" at the historic site.

FORD'S THEATER . . . Cont. from Pg. 1
and drama is planned to honor the memory of the man, Lincoln.

The evening will be televised as a CBS News Special. The telecast will be exclusively sponsored by LNL, which has made a \$250,000 grant to Ford's Theater Society as a part of its over-all commitment for the telecast.

Some of the nation's outstanding performers are being invited to accept the honor of performing on the inaugural evening program.

Preliminary planning indicates that the basic style will be one of simplicity — a series of vignettes held together by a thread of musical narration.

It is expected that the individual vignettes will demonstrate key aspects of Lincoln's personality and his concern for the performing arts and the human condition. This would be done by utilizing one or two top artists each in dance, drama, folk singing, folk humor, popular singing and opera.

The popular songs would be those of mid-19th Century America sung

and accompanied perhaps by a small ensemble of typical period instruments.

The dance and folk song vignette will probably present in dance form an interpretation by a top American dancer and folk singer.

The folk humor section is expected to dwell on Abraham Lincoln's favorite yarns told by a familiar contemporary American humorist.

Lincoln is known to have liked certain operatic numbers and it is expected that one of these will be presented by a foremost American artist.

The drama vignette, like the others, would feature a top artist performing dramatic material related to Abraham Lincoln's life.

The human condition vignette would come as the evening's climax, presenting a montage of Abraham Lincoln's philosophy, especially as it relates to his statements on life and his love and concern for his fellow man.

Barring unforeseen conflicts and emergencies, the audience at the Ford's Theater opening is expected to include members of the Cabinet

GARRY ECKARD APPOINTED

Garry Eckard has been appointed an Actuarial Assistant in Actuarial Department's Health Section.

Previously a Reinsurance Assistant in Reinsurance Department, Mr. Eckard joined the Company Sept. 24, 1962, as an Actuarial Trainee in Reinsurance after employment with a large eastern insurance company. He was advanced to Reinsurance Assistant Feb. 19, 1964.



GARRY ECKARD

A Huntington, W. Va., native, Mr. Eckard majored in business administration at Marshall College there, obtained a Master's degree in the same subject at the University of Michigan in 1959, then took a year of economics and statistics at Boston University.

An assistant division manager with an eastern life company before joining LNL, he had worked at a variety of occupations during and between college. He was a dance band trumpeter, arranger and vocalist, once working with orchestra leader Henry Busse; a band director for Kyger Creek Schools at Cheshire, Ohio; and a part-time employee of an actuarial consulting firm while at Michigan.

COMPANY WELL REPRESENTED

LNL'er Helen Faith deposes that the Company is well represented on Tecumseh Street. Within a block, all on the same side of the street, reside LNL'ers Brenda West, 1715; Elouise Ballou, 1719; Jean Hatfield, 1805; Helen Faith, 1807; Jack Briner, 1815; and Janet Briner, 1815 Tecumseh.

and invited guests from the Supreme Court, the Congress and the diplomatic corps.

In addition to the luminaries expected to be in the audience and cast, the Jan. 30 show will have another star—the theater itself. The unseen presence of Abraham Lincoln and the feeling of being a part of history are felt by those who enter the theater and likely will be felt across the land by millions watching stations of the CBS national chain.

(Ed. Note: The CBS station in Fort Wayne is WANE-TV, Channel 15. LNL'ers in other cities should consult local listings.)

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Newbold - 343-9301

SECRETARY OF INTERIOR STEWART L. UDALL ANNOUNCES
RETURN OF LIVE THEATRE TO FORD'S THEATRE

The Society said that an "Inaugural Evening" program is planned at the Theatre on the evening of January 30. It will be the first theatrical event in the theatre since the performance that Abraham Lincoln was watching the night he was assassinated on April 14, 1865.

The program of music, dance and drama will be devoted to the personality of Abraham Lincoln. It will highlight his lively interest in the performing arts and will feature some of America's most distinguished artists who will entertain members of the President's Cabinet and their invited guests at the black-tie affair.

Henry F. Rood, President of the Lincoln National Life Insurance Company, said that his company has arranged to sponsor a special telecast of the "Inaugural Evening" program to be presented on CBS Television that same evening.

Frankie Childers Hewitt, an officer of Ford's Theatre Society, said that the Society hopes to be able to open a full repertory season at the theatre on February 12. The Society has asked the National Repertory Theatre Foundation to set up a special resident company at Ford's and hopes that an agreement will be reached with the NRT group very soon, she added.

Mrs. Hewitt said that the main goal of the Society is "to reflect the special place the performing arts occupied in the life of Abraham Lincoln." The use of Ford's Theatre as a living stage will thus dedicate it "not to Lincoln's death, but to his life," she concluded.

The National Park Service began restoring Ford's Theatre in 1965 as a major visitor attraction in the Nation's capital. Authentic reproductions of chairs, draperies, lighting fixtures and other items of historic interest are being handcrafted in various locations, using Mathew Brady photographs to insure accuracy. The total cost of the restoration and furnishings will be \$2,700,000. The National Park Service's Lincoln Museum and Lincoln Library will also be installed in the theatre building at 511 10th Street. They will be open to the public in early 1968.

FORD'S THEATRE SOCIETY

Suite 413, 1120 Connecticut Avenue, N.W.
Washington, D. C. 20036
360 East 55th Street, New York, N. Y. 10022
Phone: (212) PL 2-5640

FACT SHEET

Ford's Theatre Society is a non-profit organization which was chartered in the District of Columbia on June 28, 1967, to:

- (a) "Stimulate, promote and advance dramatic arts in the United States with particular emphasis on matters which may relate to Abraham Lincoln and the ideals which he represented,
- (b) "consecrate Ford's Theatre to Lincoln's life, rather than his death by demonstrating why the President - even while guiding the nation through its greatest trial and upheaval - found a necessary refreshment in the performing arts, and
- (c) "present theatrical events in Ford's Theatre, Washington, D.C., and elsewhere by means of a repertory theatre company of the highest professional standards."

A Board of Trustees of 30 to 40 members will be selected from the large number of prominent American educators, historians, business leaders, labor leaders, Washingtonians and theatre artists who identify with the purposes of the Society. In addition, there will be seven ex-officio positions representing the federal government. These will include:

The Director of the National Park Service, the Secretary of the Smithsonian Institution, the Librarian of Congress, the Chairman of the National Council on the Arts, the Chairman of the National Endowment for the Humanities, the Commissioner of the United States Office of Education and the Mayor of the City of Washington, D.C.

Currently, the seven founding members are directing activities of the Society until a full board can be assembled.

A Board of Scholars will be chosen to assure the historical accuracy of material presented in the theatre.

FORD'S THEATRE SOCIETY

Board of Trustees
(Information)
Kenneth M. Crosby
Frankie Childers Hewitt
Walter I. Pozen
Theodore C. Sorensen
Solntu Syrjala
Peggy Wood
Senator Milton R. Young

Remarks by Henry F. Rood, President
The Lincoln National Life Insurance Company
Ford's Theatre, Washington, D.C.
October 4, 1967

The Lincoln National Life Insurance Company is pleased to announce that it is making a gift of \$250,000 to Ford's Theatre Society, which has as its purpose the advancement of the dramatic arts, with particular emphasis on matters which may relate to Abraham Lincoln and the ideals which he represented.

We congratulate Secretary Udall, the members of the Congress, and the many others who have made possible the restoration of Ford's Theatre. That we support the project is best evidenced by the gift which The Lincoln National Life Insurance Company is making.

Our obligation to the Lincoln name dates back to August, 1905, when Robert Todd Lincoln, the President's oldest son, gave the founders of our Company permission to use a favorite Brady photograph of his father.

With the restoration of Ford's Theatre, the nation has a playhouse unlike any other theatre in the world today. Steeped in history, its apron stage, proscenium, graceful balconies, and intimate elegance--all in classic 19th century style--provide facilities so unusual as to excite and challenge those who have an interest in the arts to create within this historic building live theatre of outstanding quality.

Through its support of the purposes of Ford's Theatre Society The Lincoln National Life Insurance Company is making another substantial contribution to the field of Lincolniana.

Our first major effort, one which has been in process for many years, was the formation of The Lincoln Library and Museum at the home office of the Company in Fort Wayne, Indiana. The collection presently consists of some 250,000 separate items, and is one of the most extensive ever gathered in one place relating solely to one man.

More than thirty-five years ago we commissioned Paul Manship to create a statue of the boy Lincoln, depicted as "A Hoosier Youth." This artistic work is one of the finest sculptural studies of the eighty-six heroic bronzes that have been erected in Lincoln's honor in this and in foreign countries.

Our Company has made a third contribution through the publishing of Lincoln Lore, a historical monthly bulletin long recognized by Lincoln scholars as a monumental work of biographical research and literature.

It is our hope that the gift of The Lincoln National Life Insurance Company will motivate others, and that Ford's Theatre Society will be successful in its efforts to memorialize the name of Abraham Lincoln and to commemorate his interest in the performing arts. It is our firm belief that an appreciation of a nation's history fosters a spirit of patriotism among its people.

FACT SHEET FORD'S THEATRE

History

The National Park Service has undertaken the restoration of Ford's Theatre to memorialize a unique moment in American history. The performance that was halted by the assassination of President Lincoln on the night of April 14, 1865 was the last one ever given at the theatre. The building was purchased by the Federal Government in the fall of 1865 and remodeled for use as an office building. The interior of the theatre was gutted and the building used as an Army Medical Museum and for processing the records of Union soldiers.

Another tragedy occurred on June 9, 1893, when the third floor collapsed, killing twenty-two government workers. A new east wall was constructed and the building was used from then on as a storage place for Government publications.

In 1932, the building which once housed Ford's Theatre was transferred to the National Park Service. The famous Oldroyd collection of Lincolnia containing more than 3,000 items was moved into the building and it was reopened as the Lincoln Museum.

Restoration

Senator Milton R. Young of North Dakota introduced the first piece of legislation bearing on the restoration of Ford's Theatre in 1946. An amount of \$200,000 was provided in 1954 for a preliminary engineering report on the building and in June, 1964, Congress voted funds for the full restoration of Ford's Theatre and the building to the south which was originally the "Star Saloon."

The original cost of Ford's Theatre in 1863 was \$75,000 including furnishings. The cost of restoring the theatre to its original design is estimated at \$1,900,000. The general contractor for the restoration is Coe Construction Co. Reconstruction has included additional fireproofing of roof and trusses, smoke vents and fire curtains to allow for the production of live theatre. Basic reconstruction has included the building of a completely new roof of fire resistant timbers, the piling, underpinning and bracing of all walls of the theatre, the restoring of the exterior west wall to its original appearance and the excavation of the basement to a new depth of 15 feet below its original level.

Museum experts of the National Park Service are preparing a modern exhibit of contemporary design for the new Lincoln Museum which will be displayed in the basement of Ford's Theatre. Cost of these exhibits

has been estimated at \$60,000. The Lincoln Collection is comprised of more than 4,000 items. They will be grouped according to the varying facets of Abraham Lincoln's life: there will be a selection of items pertaining to President Lincoln as husband and father; one of Lincoln, the politician; one as the President; and as a statesman. Items relating directly to the assassination will be displayed separately. The most important Lincoln exhibits are displayed in a specially designed glass case built in the central section of the museum.

The National Park Service has, also, restored the adjoining building to the south of Ford's Theatre, known originally as the Star Saloon. The ground floor of this building will be used as a visitor reception area. The second floor which has an opening from the dress circle or first balcony of Ford's Theatre will be utilized to show special programs to school children and other special interest groups. The third floor will house the Lincoln Library of approximately 2500 volumes, some of which were used by President Lincoln, as well as the numismatic and philatelic collections.

Sound and Light Program

A Sound and Light Program--a contemporary technique for bringing alive the many aspects of history--will be utilized to dramatize the events leading up to and including the assassination of President Lincoln. The program will make the theatre more meaningful and more in accord with the National Park Service's concept of Ford's Theatre as a living memorial. Cost of the Sound and Light program is estimated at \$400,000.

Live Theatre

A unique feature of the restoration project has been the provision for live theatrical productions. These will be plays of the 1863-65 period which were produced at Ford's Theatre, emphasizing those which were witnessed by President Lincoln, Shakesperian plays, and modern productions relating to the life of President Lincoln. Through the selection of classic plays which historically relate to the building itself; through production of works played in Ford's Theatre in the past and plays that reflect the times, ideals and influence of Abraham Lincoln, the maximum interpretive value of the theatre can be realized.

District of Columbia fire code regulations limit audience seating for live performances to 600. The original Ford's Theatre, although it was advertised as seating 2500, actually accommodated only 1700.

House Where Lincoln Died

Directly across the street from Ford's Theatre at 516 10th St., is the Petersen House, now known as the House Where Lincoln Died. It is also under the administration of the National Park Service and, with Ford's Theatre and the Lincoln Museum, will add an extra dimension to the visitors' understanding of this part of American history.

HIGHLIGHTS OF THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

- 1905 The Lincoln National Life received its charter and secured permission from Robert Todd Lincoln to use the Lincoln name and portrait. At the year-end, insurance in force reached \$532,000.
- 1907 LNL paid its first death claim.
- 1912 LNL issued its first impaired-risk insurance policy. Since this date the Company has been a leader in bringing sound insurance at reasonable rates to the physically impaired and to those in hazardous occupations.
- 1916 LNL's first Group Life insurance policy was issued. The same company, 27 years later, also bought LNL's first Group Accident Sickness policy.
- 1917 The Lincoln actively entered the reinsurance field. Today, the Company accepts reinsurance from more than 600 companies throughout the western hemisphere. LNL is the recognized leader in this field.
- 1928 The Lincoln Foundation was established. Today, it houses one of the largest collections of literature and information ever assembled about one historical character.
- 1932 The Company's statue, "Abraham Lincoln--The Hoosier Youth," created by Paulanship, was erected and dedicated.
- 1939 LNL reached \$1 billion of insurance in force.
- 1951 The Reliance Life, with \$1 billion of insurance in force, was purchased. This was the largest such transaction in life insurance history.
- 1954 The Lincoln attained \$1 billion of assets. LNL thus became one of the few business organizations in the United States having more than \$1 billion of assets.
- 1957 The Company gained a Canadian affiliate with the purchase of controlling interest in the Dominion Life Assurance Company, Waterloo, Ontario. Currently in its 78th year of operation it is the tenth largest Canadian life company and has insurance in force in excess of \$1½ billion.
- 1960 The Lincoln National Life Insurance Company of New York was established as a wholly-owned subsidiary of the parent company to operate exclusively in New York State.
- 1963 The Lincoln purchased the controlling interest in American States Insurance Company, Indianapolis, Indiana, a fire casualty organization with several affiliates of its own.

The Lincoln formed the North Atlantic Reinsurance Company (Corena). The European affiliate handles all lines of reinsurance, including life, fire and casualty.

- 1965 Two new companies, the Dominion-Lincoln Assurance Company, Ltd., London, England, and the Lincoln Philippine Life Insurance Company, Inc., Manila, became members of the Lincoln National Group.
- 1967 The Lincoln became one of the first major life insurance companies to enter the variable annuity field.

THE LINCOLN TODAY

The 10th largest U.S. life insurance company, based upon life insurance in force.

\$16½ billion of life insurance. This figure does not include \$2 billion of life insurance in the affiliate companies of the Lincoln National Group.

\$2 billion of assets.

The largest life reinsurer in the world.

Affiliate companies of the Lincoln National Group:

The Dominion Life Assurance Company, Waterloo, Ontario,
The Lincoln National Life Insurance Company of New York,
American States Insurance Companies, Indianapolis, Indiana,
North Atlantic Reinsurance Company, (Corena), Paris, France,
Dominion-Lincoln Assurance Company, London, England,
Lincoln Philippine Life Insurance Company, Inc., Manila, Phil.

September 20, 1967



THE LINCOLN LOG

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NOVEMBER 15, 1967

NUMBER 316

Program Plans Begun For Ford's Reopening

Theater luminaries Nina Foch, John Houseman, Liza Redfield and Paul Shyre held their first production meeting this month to discuss the story line and use of an all-star cast for the historic reopening of Ford's Theater in Washington Jan. 30.

Hosted jointly by the President's Cabinet and the newly organized Ford's Theater Society, the inaugural program will be an evening of music, dance and drama celebrating Abraham Lincoln's great interest in the performing arts. It will be telecast as a CBS news special in color on the CBS network at 10 p.m. (EST) that same evening.

The stage presentation will be produced and directed by Houseman, assisted by Miss Foch. The script will be by Shyre and the musical direction by Miss Redfield. Distinguished American representatives of the performing arts—popular music, folk humor, opera, dance and drama—are being asked to participate.

The telecast will be sponsored by Lincoln Life, which previously made a challenge grant of \$250,000 to Ford's Theater Society to help it organize and finance a resident repertory company for Ford's. Mrs. Frankie Childers Hewitt, society president, said her group plans a nationwide fund drive to assure that Ford's will be used "not alone to tell the tragic story of Abraham Lincoln's assassination as it has for the past century—but to tell also of his zest for life as indicated by his love for the performing arts." The building has not been a theater since the night of the assassination, April 14, 1865.

Houseman is a distinguished stage and screen producer-director whose work has ranged from the cinema classic, "Citizen Kane," to the recent production of "Macbeth" at the American Shakespeare Festival in



THEATER PERSONALITIES Nina Foch, Paul Shyre and Liza Redfield (standing) plan the stage program for the reopening of Ford's Theater in Washington Jan. 30. The all-star evening of music, dance and drama on Abraham Lincoln and his times will be telecast in color as a CBS news special at 10 p.m. under the sponsorship of Lincoln Life. John Houseman (not shown) is producing and directing the show, assisted by Miss Foch. Shyre is writing the script and Miss Redfield will be musical director.

Stratford, Conn. He also is noted for having produced CBS Playhouse 90 and for setting up the Drama Academy at Lincoln Center.

Miss Foch, star of stage, films and television and Academy Award nominee for her role in "Executive Suite," has added directing and

(Continued on Page 2)

Trustee Appointed

President Henry F. Rood announced the appointment of Walter Plesniak, Associate Manager of Policyholders Service Department, as a trustee for the Employees' Savings and Stock Purchase Plan effective Nov. 1.

RICHARD O'BRIEN PROMOTED

Richard O'Brien has been promoted from Regional Service Office Administrator to Manager-Service Office Administration Department.

Mr. O'Brien joined Lincoln Life as a Trainee in the San Antonio Branch Service Office in 1958 and a year later was promoted to Manager of the Company's Grand Rapids Mich., Branch Service Office. In 1963 he was appointed BSO Manager in Baltimore and transferred to the Home Office as Regional Service Office Administrator in 1964.

A native of Nixon, Tex., Mr. O'Brien attended Purdue University at the Fort Wayne Regional Campus and has completed the Company's Basic Life Underwriters Course and Volume I of the Life Office Management Association course. His affiliations include the board of directors of Jamestown Homes, Inc.

SCOUTERS RE-NAME PERSONS

Henry Persons, Senior Vice President and Director of Agencies, Nov. 9 was re-elected president of the Anthony Wayne Area Council, Boy Scouts of America, at the annual reorganization meeting at Fort Wayne Chamber of Commerce.

1968 LINC'S OFFICERS — Heading the Linc's, organization of LNL women, will be these four officers during 1968. From left, they are Rosemary Hunter, Claim Department, secretary; Mary Bringman, Legal, treasurer; Lois Stewart, Actuarial, president; and Helen Russell, Health Service, vice president. The 1968 slate was chosen during the Linc's annual Halloween party at the Home Office.



FORD'S Cont. from Pg. 1

choreography to her credits in the last few years.

Shyre is noted for producing and adapting the works of Sean O'Casey on the New York stage and has dramatized John Hersey's novel, "The Child Buyer."

Miss Redfield, one of the few women conductors in the theater today, has worked with the New York City Light Opera Company and on more than 30 Broadway musicals, including "The Music Man" and "Redhead."

Ford's Theater has been undergoing a three-year, \$2.7 million restoration under the supervision of U.S. Secretary of the Interior Stewart L. Udall.

OUR DEEPEST SYMPATHY TO:

Dorothy Monnot, Accounting Department. Dorothy's mother, Mrs. Amelia Bobay, died Nov. 1.

Judith Holston, Data Processing. Judith's father, Marvin Miller, died Nov. 5.

Tom Green, New Business Department. Tom's mother, Elizabeth Green, died Nov. 6.

SERVICE ANNIVERSARIES:

Mary Kroemer, Accounting
.....10 years, Nov. 18
James Sutton, Mortgage Loan
.....35 years, Nov. 21

PROMPT ACTION . . . FINALLY

Sales Promotion Consultant Don Hoylman of Agency Department recently gave his attention to a detail and got it taken care of promptly. However, the detail . . . had been awaiting action for nearly a quarter of a century.

A letter Don sent last month to the police chief of Jackson, Miss., explains the situation;

"Twenty-four years ago, on an air base somewhere in Texas or Oklahoma, as I recall, I found a lost wallet belonging to a James A. Barnett who was then a Navy pilot.

"I carelessly neglected to take the necessary steps to locate him until I, myself, lost track of the wallet among my possessions.

"Last week I came across the wallet again. So I wrote a letter to its owner, Barnett, at his then current address of 935 Harding Street, Jackson (by 'then' I mean during the war). But I have serious doubts that the letter will reach him after all these years.

"The wallet contains a Navy Department check, number 18,439 for \$114, Barnett's original Social Security card, number 427-34-3051, his Navy V-5 identification card bearing the number 551-39-71, a student pilot certificate and other papers and snapshots, etc.

"With the above information, if you can locate Barnett, I'd appreciate hearing from you or him as I imagine he would still like to have the wallet and the Navy would probably like to know what happened to their check. Also I'd like to get the whole thing off my conscience at long last."

In a postscript Don asked: "I wonder if he's related to Ross Barnett?"

Don's letter wound up as quite an item on the front page of the *Jackson Daily News*.

James Barnett, it developed, now resides at Clinton, Miss., and is a member of the Mississippi Legislature. And he is a second cousin of Ross Barnett.

"You may be sure," *Daily News* columnist Jimmy Ward wrote in his "Covering the Crossroads", "Mr. Barnett was surprised to get that letter. He recalls that he thought he lost the wallet either at Memphis or in Abilene, Tex., as he was flying to San Diego to head for duty with the Third Fleet in the Pacific.

"Barnett recalls that he had to borrow \$40 from a fellow pilot in San Diego to tide him over until the next pay day. Ironically, the pilot

(Continued Next Page)

Hewitt

46801

November 27, 1967

Mrs. Frankie Childers Hewitt
Ford's Theatre Society
360 East 55th Street
New York, N. Y. 10022

Dear Mrs. Hewitt:

I have given the "Inaugural Program" for the January 30th Ford's Theatre opening a quick reading.

I submit the following comments and suggestions:

Page 1 "Never was there more music and dancing at the White House than during his term of office."

Comment: The death of Willie Lincoln in February 1862, and the Civil War curtailed entertainment in the White House. Outside of a few grand balls, the social activities in the White House were restricted to occasional small parties.

Page 5 "As President, he went some forty-eight times." (to the theatre)

Comment: We can pin-point 43 times. I know he went to the theatre at other times that have not been recorded. However, I would say some forty times or almost fifty times.

Page 11 "He always kept a volume of Walt Whitman's Leaves of Grass at his bedside in the White House, and he quoted from it often."

Comment: We have no conclusive evidence that Lincoln ever read Whitman's poetry or that he felt his influence in any way whatsoever.

Page 16 "At the grand ball in Vandalia she looked very pretty, and this lump of a man walked over to her and asked her to dance."

Comment: This incident most likely occurred at Springfield, Illinois.

Page 18 "Every morning he was up shining them (shoes) himself, and when one of his cabinet . . ."

Comment: This conversation was between Lincoln and Lord Lyons, the British minister.

Page 23 "He came here to Ford's Athenaeum to see The Daughter of The Regiment."

Comment: Ford's Athenaeum opened on March 19, 1862 and closed on December 30, 1862. ~~I can find no reference to Lincoln's attendance at a play titled "The Daughter of the Regiment."~~

Adelina Patti was born in 1843 and would be 19 years old in 1862. There is no reliable evidence that Patti sang in the White House. In fact, one author, the late F. Lauriston Bullard, has written an article to disprove the so-called White House appearance of Adelina Patti.

On the evening of March 24, 1864 at Willard's Hall, Lincoln witnessed a concert entitled "The Unrivaled". One of the violinists was Carlo Patti, a brother of the famous Patti sisters. Adelina Patti is not mentioned in Lincoln Day By Day as having sung for the Lincolns on Christmas Day. (I have checked the years 1861, 1862, 1863 and 1864.) Neither does her name appear in the index.

Kenneth A. Bernard wrote a book (1966) titled Lincoln And The Music of The Civil War. His index has no reference to Adelina Patti.

The quotations appear O.K. Some of them are recorded in Lincoln's own works and some are verbal - that is, recorded by a second party.

Sincerely yours,

RGM:rph

R. Gerald McMurtry

[illegible]

had been placed nearest the cellars and pit; that the
"contents of the cellars and pit"

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NO. 1000 AND TO THE BUREAU OF THE
SHEPHERD AND HERRING CO. LTD.
LONDON.

1. The first part of the document is a list of names and addresses of the members of the committee. The names are: Mr. J. H. Smith, Mr. J. H. Jones, Mr. J. H. Brown, Mr. J. H. White, Mr. J. H. Black, Mr. J. H. Green, Mr. J. H. Grey, Mr. J. H. Blue, Mr. J. H. Yellow, Mr. J. H. Purple, Mr. J. H. Pink, Mr. J. H. Red, Mr. J. H. Orange, Mr. J. H. Silver, Mr. J. H. Gold, Mr. J. H. Bronze, Mr. J. H. Copper, Mr. J. H. Iron, Mr. J. H. Steel, Mr. J. H. Lead, Mr. J. H. Zinc, Mr. J. H. Nickel, Mr. J. H. Tin, Mr. J. H. Platinum, Mr. J. H. Palladium, Mr. J. H. Silver, Mr. J. H. Gold, Mr. J. H. Bronze, Mr. J. H. Copper, Mr. J. H. Iron, Mr. J. H. Steel, Mr. J. H. Lead, Mr. J. H. Zinc, Mr. J. H. Nickel, Mr. J. H. Tin, Mr. J. H. Platinum, Mr. J. H. Palladium.

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THE LINCOLN LOG

Published Biweekly for the Office Employees of
The Lincoln National Life Insurance Company, Fort Wayne, Indiana

NOVEMBER 29, 1967

NUMBER 317

Group Changes Outlined

Changes and innovations in LNL group insurance were detailed for Group Department supervisory personnel and Claim Department representatives this month.

The briefing recapped a recent Regional Group Managers Sales Conference and was chaired by Assistant Vice President C. J. McAlexander.

One of the highlights of the presentation was an explanation of the new "Group Insurance Manual" which took several months to compile. It lists LNL group insurance plans, underwriting rules and administrative forms, and is to be followed shortly by a listing of rates for the various coverages offered.

Also presented was the new Group Ordinary coverage offered by The Lincoln. It features a combination of Ordinary Life coverage written on a Group basis with the employers paying a part of the cost. The plan is attractive to employees because they accumulate cash values and paid-up insurance not provided by Group Term insurance.

Level premiums are charged for Group Ordinary coverage, and Ordinary-type commissions are paid agents.

An attractive sales kit for the new coverage includes promotional brochures, certificate forms, administrative forms and other descriptive material.

Of considerable interest was discussion on liberalizations in Lincoln's MM-5 Major Medical plans, and new flexibility in Group plans insuring 10 to 24 employees and making available basically the same benefits offered to large groups.

The briefing covered "Profitability on Group Business" in detail. Emphasis was placed on the importance of conservation in Group cases since it often takes several

(Continued on Page 4)

Physician Named

V. Logan Love, M.D., has been appointed a Lincoln Life Associate Medical Director, LNL President Henry F. Rood announced.

Dr. Love previously was associated with the Davis Clinic at Marion, Ind., for 15 years.

A New York native, Dr. Love took his pre-medical training at Syracuse University and received his M.D. degree from Syracuse in 1945, graduating magna cum laude.



DR. V. L. LOVE

Following his internship and service with the Medical Corps, he was an instructor in medicine at State University of New York in Syracuse and later entered private practice of internal medicine. He was certified by the American Board of Internal Medicine in 1954.

Dr. Love is a Fellow of the American College of Physicians and a member of the American Society of Internal Medicine, the American Medical Association, the American Heart Association, and the American Federation of Clinical Research.

White Gets AAF Post

John White, LNL Director of Marketing and Advertising, has been elected governor of American Advertising Federation's Sixth District, which includes Indiana, Michigan and Ohio.

Mr. White, a member of Fort Wayne Advertising Club, will work with advertising clubs in the three states and with national offices in New York and Washington.

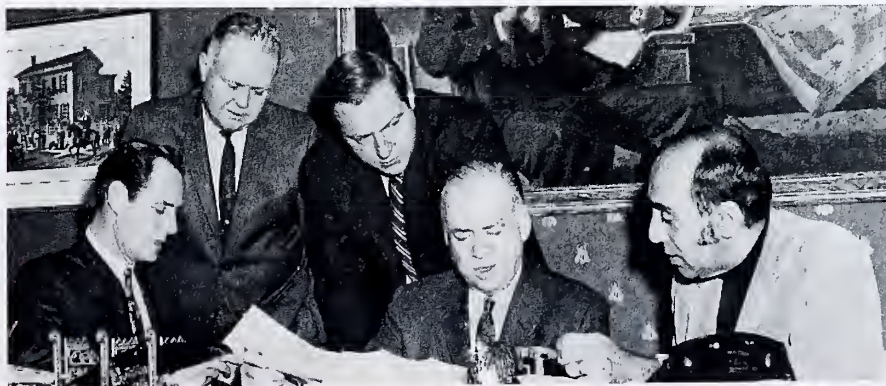
A Northwestern University graduate, he began his advertising career at Lincoln in 1935. He was named Advertising Manager in 1946 and was appointed Director in 1959. He was named Fort Wayne's Advertising Man of the Year in 1956 and in 1964 received the Silver Medal Award presented by Advertising Federation of America, Printer's Ink magazine and Fort Wayne Advertising Club.

Mr. White has served the Life Advertisers Association as membership chairman, executive committeeman, treasurer and as chairman of the North Central Round Table meeting.



JOHN WHITE

COMMERCIALS IN PROGRESS — Filming Lincoln Life commercials for the Ford's Theater re-opening program (CBS-TV, 10 p.m. EST Jan. 30 with LNL as sponsor) is in progress around the Home Office and elsewhere in Fort Wayne. Shown at a planning conference are, from left, Robert Paine, TV director of Geyer-Oswald, Inc., advertising agency; John White, LNL Director of Marketing and Advertising; William Althen, assistant director of Rose-Magwood film production company; Dr. R. Gerald McMurtry, Director of the Lincoln Library and Museum; and Nat Eisenberg, Rose-Magwood director.



the emancipator

NO. 681

THE LINCOLN NATIONAL LIFE INSURANCE COMPANY

NOVEMBER 13, 1967

Persons' Month **PREMIUM DERBY** November 1967



More About...

Ford's Theatre Inaugural Program



The interior of the newly restored Ford's Theatre in Washington, D. C.

Plans are underway for the format of the January 30 Ford's Theatre Inaugural Program to be televised on CBS and sponsored by Lincoln National Life . . . and here is an up-to-date report about what has been happening since the *Emancipator* announcement on October 16.

The Inaugural Program will be an evening of music, dance and drama celebrating Abraham Lincoln's great interest in the performing arts. The basic style will be one of simplicity — a series of vignettes held together by a thread of musical narration.

It is expected that the individual vignettes will demonstrate key aspects of Lincoln's personality and his concern for the performing arts and the human condition. This would be done by utilizing top artists in song, humor, opera, dance and drama.

The songs would be those of mid-19th Century America sung and accompanied perhaps by a small ensemble of typical period instruments.

The dance and folk song vignette will probably present in dance form an interpretation by a top American dancer and folk singer.

The folk humor section is expected to dwell on Abraham Lincoln's favorite yarns told by a familiar contemporary American humorist.

The human condition vignette would come as the evening's climax, presenting a montage of Abraham Lincoln's philosophy, especially as it relates to his statements on life and his love and concern for his fellow man.

Last week John Houseman, Nina Foch, Paul Shyre, and Lisa Redfield held their first production meeting to discuss the storyline and all star cast

for the historical reopening. The stage presentation will be produced and directed by Mr. Houseman, assisted by Miss Foch. The script is by Mr. Shyre and the musical direction is by Miss Redfield. Distinguished American representatives of the performing arts are being asked to participate.

John Houseman is the distinguished stage and screen producer-director, whose productions range from the cinema classic, "Citizen Kane" to the recent production of "MacBeth" at the American Shakespeare Festival, Stratford, Connecticut. He is also noted for having produced CBS's Playhouse 90 and setting up the drama academy at Lincoln Center.

Nina Foch, star of stage, film and TV, an Oscar nominee for her role in "Executive Suite," and associate director of the film, "Diary of Anne Frank," has added directing and choreography to her credits in the last few years.

Paul Shyre is noted for producing and adapting the works of Sean O'Casey on the New York stage and has dramatized John Hersey's novel, "The Child Buyer."

Lisa Redfield, one of the few women conductors performing in the theatre today, has worked on Broadway and with the New York City Light Opera Company. Among the more than 30 musical comedies of which she has been musical director are the Broadway productions of "Music Man" and "Redhead."

"What Makes Business Pop?" An Idea For November

General Agent Ivan F. Childs, CLU, asks "What Makes Business Pop?" in a recent issue of his agency bulletin, and answers the question this way . . .

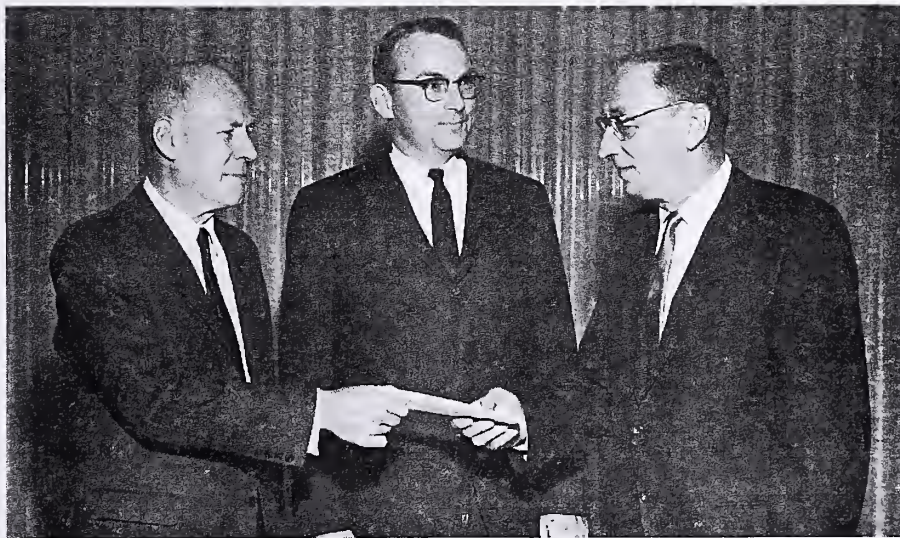
"We all know the rules—I feel sure. Self discipline, organization, mental attitude, having a sufficient number of qualified prospects upon whom to call, a good approach, effective sales presentation, motivation, closing the sale, replacing prospects and service.

"The trouble with too many underwriters is that they don't do the things that they know they should do. When this happens then mental attitude gets bad, prospecting suffers, sales presentations lack conviction, motivation is weak, no sales or few sales are closed, underwriters have no place to go—they are unemployed.

"Remember, the only time you are employed in our business is when you are in front of a prospect and enthusiastically showing him the best solution to his problems and asking him to buy. When you are employed in our business, you are happy, problems seem to disappear—you and your family are happy, we are happy, and the Home Office is happy!

"Why not be among the employed every working day? Try it—it really works! Remember, before popcorn pops, it has to get warmed up to a certain degree. Prospects react the same way! Let's make business pop in November and the rest of the year!"

NOLD SELLS LNL's FIRST INDIVIDUAL VARIABLE ANNUITY



Henry F. Rood, President (left), presents Lincoln National Life's first Individual Variable Annuity contract to Dr. Joseph H. Baltes (right), as Curtis Nold, who placed the contract, looks on. Curtis is a member of E. B. Bingham & Associates, Fort Wayne.

December 1, 1967

Mr. Michael Dewell
360 East 55th Street
New York, New York 10022

Dear Mr. Dewell:

I have just read the second draft of the
Paul Shyre Inaugural program for Ford's Theatre,
January 30, 1968.

Please find my comments enclosed along
with the first letter I wrote to Mrs. Frankie
Childers Hewett on November 27, 1967.

Yours sincerely,

R. Gerald McMurtry

RGH/cmv
Enclosures

Page 1 See my letter dated November 27, 1967.

Page 4 See letter about number of times Lincoln attended the theatre.

Pages 7,8 Lincoln did not write these stanzas for Mary Todd;

STANZA 2

"O Memory! thou midway world
'twist earth and paradise,
Where things decayed and loved ones lost
In dreamy shadows rise

STANZA 3

And, fired from all that's earthly vile,
Seem hallowed, pure and bright
Like scenes in some enchanted isle
All bathed in liquid light"

Lincoln married Mary Todd on November 4, 1842. Lincoln wrote the twenty-four stanza poem in 1844 when he visited Indiana (See Lincoln Lore No. 1484 page 2).

Page 8 See my letter about Walt Whitman's "Leaves of Grass."

Page 11 See my letter about the grand ball in Springfield rather than in Vandalia.

Page 12 After Lincoln married May Todd he would often accompany her to church where he paid ~~went~~ on a pew.

See my letter about Lincoln's comments to Lord Lyons the British minister about "blocking his own boats."

Page 16 Lincoln went to the opera in New York as President-elect. It was his duty to go in order to let the people see the President-elect.

See my letter of November 27, 1967 about Adelina Patk^{AK}.

B
"A Night At Ford's Theatre"⁴⁴

1/10/68- RPH called after talking to Dewell who assured him all of

December 6, 1967

Mr. Michael Dewell
360 East 55th Street
New York, New York 10022

Dear Mr. Dewell:

I think the enclosed article from The Abraham Lincoln Quarterly, March 1950 settles the question concerning Adelina Patti.

Yours sincerely,

R. Gerald McMurtry

RGM/cmv
Enclosure

cc: Mr. John White

A Correction of "The Musical Mr. Lincoln"*

By F. LAURISTON BULLARD

PRACTICALLY all the material relating to Adelina Patti in Mr. Barbee's article (December, 1949) is untrue. In "the fall of 1862" she was not in Washington. In the summer of that year up to August 15 she was in London; in November in Paris. She never visited the White House in Civil War time and never sang "Home Sweet Home" for the Lincolns, nor did she ever converse with them about her tour, including Springfield, with Ole Bull.

How do I know? On February 12, 1911, when I was Sunday editor of the *Boston Herald*, this Patti story was run, by my advice, with many portraits, and bore the copyright line of the Associated Literary Press. On that same date, it would seem, an article from the same syndicate appeared in the *Montgomery Advertiser*, on which Mr. Barbee's story is based. In the Boston and Montgomery papers the articles are not identical, but the Patti portions are practically the same. In time I made up my mind—it was a 'hunch'—that I had made a mistake in running the story. Neither the syndicate nor the writer of the story answered my questions explicitly. Some "old opera singer of high standing" remembered—that was all. I went through the Washington newspapers for the war years. None contained any announcement of Patti having been in Washington in Lincoln's time; her sister Carlotta, the young pianist, had appeared at Ford's

* Having so recently taken others to task for misquoting Lincoln, the editor is happy to rectify a slip on his own part. We hope that publication of Dr. Bullard's comment in the *Quarterly* will provide the *coup de grâce* to a canard that has been flying all too long. In common with Mr. Barbee, and one hopes, with many of our readers, we found the Patti and Carreno episodes credible, and entertaining.—Ed.

The Abraham Lincoln Quarterly
march, 1950

in 1861 and at Willard's in 1862, but Adelina never. All the various lives of Patti knew nothing of such a Washington visit, nor did various managers and retired veterans of the stage. Finally, I did what in the first place I should have done, I wrote to "Madame Patti," then the Baroness Cederström, at her castle in Wales. The reply lies before me—

Craig-y-Nos Castle,
Penycae, S. O.
Breconshire.

1st February 1913

Dear Sir

The Baroness Cederström (Madam Adelina Patti) is in receipt of your communication of the 12th. Jany and in reply to same desires me to say that the story therein mentioned is quite untrue and that she was in Europe at that time.

I am, Dear Sir
Yours faithfully
H. J. D. Alcock
Secry.

F. L. Bullard. Esqre
The Boston Herald
Mass.
U.S.A.

Any interested party can verify this by consulting the most recent and comprehensive biography of Patti, published by the Century Company sometime after my quest—Herman Klein, *The Reign of Patti*. She had landed at Liverpool in April, 1861. She sang "Home Sweet Home" for the operatic manager, James H. Mapleson, a few days later, and appeared at Covent Garden on May 14—and her "reign" began. She is traced to and dated in Dublin, Berlin, Brussels, Paris, Vienna, Madrid, Holland and Italy, with frequent returns to London.

In 1881 she came back to America. "She had been away rather more than 20 years."

In 1912 I was asked to contribute to a volume on John Howard Payne, an article about famous singers who had sung "Home Sweet Home." In the article by request I gave two pages to the story about Lincoln and Patti—cautiously prefaced by "It is said that" On January 12, 1913, just after the delivery of my manuscript was made, bothered by my doubts, I wrote to Patti. When I received her letter, quoted above, I tried to reach the editor of the Payne volume, but I failed to head off publication and in 1913 *The Early Life of John Howard Payne* came out—fortunately a Bibliographical Society limited edition,—with my chapter a sort of addendum. I did what I could do—letters, newspaper items, etc., and hoped the story was at an end.

In *Good Housekeeping* for February, 1934, however, Honoré W. Morrow published the same old bit of fakery with numerous additional details as "A New-and True-Lincoln Story," and in the *Boston Herald*, February 11, 1934, I published a long story covering the subject to date, in an effort once more to lay the yarn to rest. I also submitted my evidence to the editor of *Good Housekeeping*, and on February 16, he wrote me, "undoubtedly you are right."

Now about the Carreno story: When she came to Boston for a farewell recital twenty years ago, I called on her. Surrounded by adoring friends and gesticulating like a prima donna in a mad scene, she replied to my direct question: "Oh, I *hope* that story is true. I was so young then—and wild enough. I'm so afraid I never met Mr. Lincoln—that great, g-r-e-a-t man! But I can't remember."

One suspects that the article syndicated by the Associated Literary Press was largely the dream of an "enterprising minion of the press."

"'Tis true; 'tis pity; and pity 'tis 'tis true."



Its name indicates its character

The Lincoln National Life Foundation

Fort Wayne, Indiana

R. GERALD MCMURTRY
DIRECTOR

December 1, 1967

Mr. Michael Dewell
360 East 55th Street
New York, New York 10022

Dear Mr. Dewell:

I have just read the second draft of the Paul Shyre Inaugural program for Ford's Theatre, January 30, 1968.

Please find my comments enclosed along with the first letter I wrote to Mrs. Frankie Childers Hewett on November 27, 1967.

Yours sincerely,

R. Gerald McMurtry
R. Gerald McMurtry

RGM/cmv
Enclosures

12/4/67

Duplicate was given to HFR. He agrees that LNL wants a voice in accuracy rather than creative aspects — unless there's something big, obvious & important. I'm to read & give him my views

12/5/67 HFR gave to ACB

Page 1 ✓ See my letter dated November 27, 1967.

Page 4 ✓ See letter about number of times Lincoln attended the theatre.

Pages 7,8 Lincoln did not write these stanzas for Mary Todd; ← *deleted*

STANZA 2

"O Memory! thou midway world
'twist earth and paradise,
Where things decayed and loved ones lost
In dreamy shadows rise

*Wrote about Indiana
in his mid-30's
Dr. Springfield, he was
still writing poetry*

STANZA 3

And, fired from all that's earthly vile,
Seem hallowed; pure and bright
Like scenes in some enchanted isle
All bathed in liquid light"

Lincoln married Mary Todd on November 4, 1842. Lincoln wrote the twenty-four stanza poem in 1844 when he visited Indiana (See Lincoln Lore No. 1484 page 2).

Page 8 ✓ See my letter about Walt Whitman's "Leaves of Grass."

Page 11 ✓ See my letter about the grand ball in Springfield rather than in Vandalia.

Page 12 ✓ After Lincoln married Mary Todd he would often accompany her to church where he paid rent on a pew. *(He went too) ?*

✓ See my letter about Lincoln's comments to Lord Lyons the British minister about "blackening his own boots."

Page 16 Lincoln went to the opera in New York as President-elect. It was his duty to go in order to let the people see the President-elect. *(not because Mrs. L. had pecked him)*

See my letter of November 27, 1967 about Adelina Pathé. *now*



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1484

FORT WAYNE, INDIANA

October, 1961

LINCOLN: POET OR RHYMESTER?

Was Lincoln a mere rhymester—a maker of poor verse? Lincoln experienced “feelings . . . which were certainly poetry” but in a letter to Andrew Johnston, a Quincy, Illinois lawyer, he questioned “whether (his) expression of those feelings is poetry.” Apparently Lincoln thought himself a failure as a poet. He read the poetry of others with appreciation and understanding (See Harkness & McMurtry’s book “Lincoln’s Favorite Poets.” University of Tennessee Press, 1959). Yet he always labored under the belief that the true poetic gift was beyond his reach.

While Lincoln’s vehicle of expression was not rhymed verse “there is a deep and abiding vein of pure poetry that runs all through his speeches.” Richard Hanser in an article entitled “Lincoln and Poetry” has written that “today scholars write of his speeches as ‘applied art’ and discuss the ‘subtle rhythms and cadences’ of his style. Of his most memorable lines it is now said that ‘they haunt the memory as much for their sound as their meaning.’”

Lincoln’s earliest poetic efforts found expression in the form of doggerel verse inscribed in his sum book:

“Abraham Lincoln his hand and pen
he will be good but god knows
When”

On the same page Lincoln wrote in a more serious vein:

“Time What an emty vaper tis and
days how swift they are swift as
an indian (arr(ow) fly or like a
shooting star the present moment
Just (is here) then slides away in
(haste) that we (can) never say
they (’re ours) but (only say th(ey)
’re past”

Another page of Lincoln’s sum book carries this bit of doggerel:

“Abraham Lincoln is my name
And with my pen I wrote the same
I wrote in both hast and speed
and left it here for fools to read”

Legend has it that as a young man Lincoln wrote an epitaph for a Kickapoo Indian, named Johnny Kongapod. It has the ring of Lincoln’s literary style but there is no factual evidence available to prove that Lincoln is the author:

“Here lies poor Johnny Kongapod
Have mercy on him, gracious God

As he would do if he was God
And you were Johnny Kongapod”

Lincoln’s major effort is a twenty-five stanza poem titled after the first line of stanza one, “My childhood home I see again.” Lincoln evidently hastily jotted down a rough draft sometime in 1844 after visiting his old home in Indiana. The original manuscript, now owned by the Library of Congress, when compared with later published versions, reveals that Lincoln gave this poem a great deal of his time and attention. The May 29, 1939 edition of *Lincoln Lore*, number 529 entitled “Abraham Lincoln: Poet” provides the original text with the words in italics that were discarded and with footnotes indicating the words that were substituted. This study was made by Dr. Louis A. Warren, the former editor of *Lincoln Lore*. (See the illustrated cut in this bulletin).

The revised edition of twenty-four stanzas bears the supposed date of February 25, 1846. (See “The Collected Works of Abraham Lincoln”. Volume 1, 1824-1848, Rutgers University Press, pages 367-370). The editors of “The Collected Works” state that they “have dated it the day following Lincoln’s letter to Andrew Johnston because in that letter Lincoln specifies that the poem is ‘almost done.’”

In a letter to Johnston, dated April 18, 1846 Lincoln explained the circumstances leading to the writing of the poem: “In the fall of 1844, thinking I might aid some to carry the State of Indiana for Mr. Clay, I went into the neighborhood in that State in which I was raised, where my mother and only sister were buried, and from which I had been absent about fifteen years. That part of the country is, within itself, as unpoetical as any spot of the earth; but still, seeing it and its objects and inhabitants aroused feelings in me which were certainly poetry; though whether my expression of those feelings is poetry is quite another question. When I got to writing, the change of subjects divided the thing into four little divisions or cantos, the first only of which I send you now and may send the others hereafter.”

The first canto which Lincoln sent Johnston consisted of ten stanzas, the first ten of the poem of the original

manuscript. The version sent Johnston was a revision of the original as is indicated by *Lincoln Lore* number 529.

On September 6, 1848 Lincoln again wrote to Johnston, “You remember when I wrote you from Tremont last spring, sending you a little canto of what I called poetry, I promised to bore you with another some time. I now fulfil the promise. The subject of the present one is an insane man. His name is Matthew Gentry. He is three older than I, and when we were boys we went to school together. He was rather a bright lad, and the son of the rich man of our very poor neighborhood. At the age of nineteen he unaccountably became furiously mad, from which condition he gradually settled down into harmless insanity. When, as I told you in my other letter I visited my old home in the fall of 1844, I found him still lingering in this wretched condition. In my poetizing mood I could not forget the impressions his case made upon me.”

This canto of thirteen stanzas is sometimes called “The Maniac.” It consists of the revised verses eleven to twenty-two of the original manuscript with stanza twenty-three deleted, and with the addition of the stanza:

“O death! Thou awe-inspiring
prince,
That keepst the world in fear;
Why dost thou tear more blest ones
hence,
And leave him ling’ring here?”

Lincoln closed his September 6, 1846 letter to Johnston with the statement: “If I should ever send another, the subject will be a ‘Bear hunt.’” This poem, dated September 6, 1846 by the editors of “The Collected Works of Abraham Lincoln” consists of twenty-two stanzas. It appears from the two concluding stanzas of the original and uncorrected version of “My childhood home . . .” that the “Bear Hunt” was a part of the original composition. The next to the last stanza appears to mark the beginning of a third canto of a more pleasant topic.

Lincoln’s robust poem, the “Bear Hunt” has something “of the flavor of a wilderness folk tale.” While “My childhood home . . .” reveals a melancholy vein in Lincoln’s nature. The

ABRAHAM LINCOLN: POET

A manuscript in Abraham Lincoln's own hand which has recently been presented to the Library of Congress by Mary Lincoln Isham of Washington is of intense interest to Lincoln students, as it reveals how Lincoln's choice of words improved when he could give some time and attention to his written compositions.

Upon visiting his old home in Indiana in 1844 he was stirred to write some poetry which evidently he jotted down hastily. An occasion arose, however, for him to submit the poetry to a friend which caused him to go over the manuscript carefully, dividing the long poem into two cantos.

Copies of the two revised cantos have been published, but now for the first time the original and uncorrected manuscript is available. Four new stanzas of poetry which Lincoln failed to include in his revised writing are now presented, and it is also discovered that he wrote one new stanza, not appearing in the original, to conclude one of the cantos after the revision was made.

After reading the first draft of the part of the poem relating to the insane youth, Matthew Gentry, one is deeply impressed by Lincoln's reaction to the tragedy of his school companion.

It also appears from this manuscript as if his poem on "The Bear Hunt" was also a part of the original composition. The two concluding stanzas seem to be transition verses which anticipate the writing of a more pleasant theme—

"And now away to seek some scene
Less painful than the last."

Lincoln left unchanged the word joined—pronounced by him "joined" to rhyme with mind—indicating that as late as 1844 it was in good usage in his vocabulary at least.

The text as Lincoln first wrote it is herewith presented. The words which were discarded for more satisfactory ones are placed in italics and the substituted expressions are to be found in the footnotes.

- | | | |
|------------------|----------------|-------------------------|
| 1. childhood's | 23. and fields | 45. 46, 47, 48, 49, 50, |
| 2. sudden | 24. playmate | 51, 52—omitted |
| 3. memory crowds | 25. but | 57. strove |
| 4. pleasure | 26. them | 58. gazing |
| 5. curdily | 27. grown | 59. pronounced fined |
| 11. idle | 38. loved | —did not change |
| 13. dusky | 39. and | 65. were these signs |
| 15. bugle notes | 40. the | 65. the |
| 21. bear | 41. but | 66. thy |
| 22. bid | 45. the | 67. thy |

- | | | | |
|--|----|--|----|
| My childhood home I see again | 1 | Poor Matthew, I have ne'er forgot | 49 |
| And gladden with the view, | 2 | When first with maddened will | 50 |
| And still as memories crowd my brain | 3 | Yours! you maddened, your father fought, | 51 |
| There's sadness in it too. | 4 | Your mother strove to kill. | 52 |
| O Memory, thou midway world | 5 | And terror spread and neighbors ran | 53 |
| Twixt earth and paradise, | 6 | Your dangerous strength to bind, | 54 |
| Where things decayed and loved ones lost | 7 | And soon a howling crazy man | 55 |
| In dreamy shadows rise, | 8 | Your limbs were fast confined. | 56 |
| And freed from all that's gross or vile, | 9 | How then you writhed and shrieked aloud | 57 |
| Seems hallowed, pure and bright | 10 | Your bones and sinews bared. | 58 |
| Like scenes in some enchanted vale | 11 | And fiendish on the gaping crowd | 59 |
| All bathed in liquid light. | 12 | With burning eye-balls glared, | 60 |
| As distant mountains please the eye | 13 | And begged and swore and wept and prayed | 61 |
| When twilight chases day | 14 | With maniac laughter joined; | 62 |
| As brighter tones that, passing by, | 15 | How painful are the pains displayed | 63 |
| In distance die away; | 16 | By pangs that kill the mind. | 64 |
| As leaving some grand waterfall | 17 | And when at length, the drear and long | 65 |
| We lingering list its roar | 18 | Time soothed your fiercer woes, | 66 |
| So memory will hallow all | 19 | How plaintively your mournful song | 67 |
| We've known, but know no more | 20 | Upon the still night rose. | 68 |
| Now twenty years have passed away | 21 | I've heard it oft as if I dreamed, | 69 |
| Since here I bade farewell | 22 | Far distant, sweet and lone. | 70 |
| To woods, to field and scenes of play | 23 | The funeral dirge it ever seemed | 71 |
| And schoolmates loved so well. | 24 | Of reason dead and gone. | 72 |
| Where many were how few remain | 25 | To drink its dregs I've stole away, | 73 |
| Of old familiar things, | 26 | All silently and still, | 74 |
| But seeing these to mind again | 27 | Ere yet the rising God of Day | 75 |
| The lost and absent brings. | 28 | Had streaked the eastern hill. | 76 |
| The friends I left that parting day, | 29 | Air held its breath and trees all still | 77 |
| How changed, as time has sped; | 30 | Seemed sorrowing angels round; | 78 |
| Young childhood gone, strong manhood | 31 | Their swelling tears in dewdrops fell: | 79 |
| gray, | 32 | Upon the listening ground. | 80 |
| And half of all are dead. | 33 | But this is past and naught remains | 81 |
| I hear the lone survivors tell | 34 | That raised you o'er the brute; | 82 |
| How naught from death could save, | 35 | Your maddening shrieks and soothing | 83 |
| Till every sound appears a knell, | 36 | strains. | 84 |
| And every spot a grave. | 37 | Are like forever mute. | 85 |
| I range the fields with pensive tread, | 38 | Now fare thee well, more thou the cause | 86 |
| I pace the hollow rooms, | 39 | Than subject now of woe; | 87 |
| And feel, companion of the dead, | 40 | All mental pangs by time's kind hand | 88 |
| I'm living in their tombs. | 41 | Has lost the power to know. | 89 |
| And here's an object more of dread | 42 | And now away to seek some scene | 90 |
| Than aught the grave contains, | 43 | Less painful than the last | 91 |
| A human form with reason fled | 44 | With less of horror mingled in | 92 |
| While wretched life remains. | 45 | The present and the past. | 93 |
| Poor Matthew, once of genius bright, | 46 | The very spot where grew the bread | 94 |
| A fortune-favored child, | 47 | That formed my bones I see, | 95 |
| Now locked for aye in mental night, | 48 | How strange old field on thee to tread | 96 |
| A haggard madman wild. | 49 | And feel I'm part of thee. | 97 |

- 80, 90, 91, 92, 93, 94, 95, 96, omitted from the original text with the following new concluding stanza substituted:
- "O death! Thou awe-inspiring prince
That kept the world in fear
Why dost thou tear me from my friends
And leave him lingering here."

"At top of speed, the horse-men come,
All screaming in a row.
'Whoop! Take him Tiger. Seize him Drum.'
Bang,—bang—the rifles go.

"And furious now, the dogs he tears,
And crushes in his ire.
Wheels right and left, and upward rears,
With eyes of burning fire.

"But leaden death is at his heart,
Vain all the strength he plies.
And, spouting blood from every part,
He reels, and sinks, and dies.

"And now a dinsome clamor rose,
'Bout who should have his skin;
Who first draws blood, each hunter knows,
This prize must always win.

"But who did this, and how to trace
What's true from what's a lie,
Like lawyers, in a murder case
They stoutly *argufy*.

Aforesaid fice, of blustering mood,
Behind, and quite forgot,
Just now emerging from the wood,
Arrives upon the spot.

"With grinning teeth, and up-turned hair—
Brim full of spunk and wrath,
He growls, and seizes on dead bear,
And shakes for life and death.

"And swells as if his skin would tear,
And growls and shakes again;
And swears, as plain as dog can swear,
That he has won the skin.

"Conceited whelp! we laught at thee—
Nor mind, that not a few
Of pompous two-legged dogs there be,
Conceited quite as you."

Lincoln Lore, Number 529. "Abraham Lincoln: Poet", May 29, 1939.

"Bear Hunt" gives an insight into a happy experience of his youth:

"A wild-bear chace, didst never see?
Then hast thou lived in vain.
Thy richest bump of glorious glee,
Lies desert in thy brain.

'When first my father settled here,
'Twas then the frontier line:
The panther's scream, filled night with fear
And bears preyed on the swine.

"But wo for Bruin's short lived fun,
When rose the squealing cry;
Now man and horse, with dog and gun,
For vengeance, at him fly.

"A sound of danger strikes his ear;
He gives the breeze a snuff:
Away he bounds, with little fear,
And seeks the tangled *rough*.

"On press his foes, and reach the ground,
Where's left his half munched meal;
The dogs, in circles, scent around,
And find his fresh made trail.

"With instant cry, away they dash,
And men as fast pursue;
O'er logs they leap, through water splash,
And shout the brisk halloo.

"Now to elude the eager pack,
Bear shuns the open ground;

Th(rough matted vines, he shapes his track
And runs it, round and round.

"The tall fleet cur, with deep-mouthed voice,
Now speeds him, as the wind;
While half-grown pup, and short-legged fice,
Are yelping far behind.

"And fresh recruits are dropping in
To join the merry corps:
With yelp and yell,—a mingled din—
The woods are in a roar.

"And round, and round the chace now goes,
The world's alive with fun;
Nick Carter's horse, his rider throws,
And more, Hill drops his gun.

"Now sorely pressed, bear glances back,
And lolls his tired tongue;
When as, to force him from his track,
An ambush on him sprung.

"Across the glade he sweeps for flight,
And fully is in view.
The dogs, new-fired, by the sight,
Their cry, and speed, renew.

"The foremost ones, now reach his rear,
He turns, they dash away;
And circling now, the wrathful bear,
They have him full at bay.

The editors of "The Complete Works of Abraham Lincoln" Volume I, 1824-1848, page 392, in a note relative to Lincoln's letter (February 25, 1847) to Johnston state that, "In the Quincy *Whig* for May 5, 1847, Johnston published anonymously the first two cantos, giving them as a main title 'The Return' and as subtitles 'Part I—Reflection.' 'Part II—The Maniac.' Quotations from Lincoln's letter provided the 'prefatory remarks.' The third canto mentioned by Lincoln does not appear in the *Whig*. If, as may be supposed, the third canto consisted of 'The Bear Hunt' Johnston may well have concluded that it was unsuitable for printing as a companion piece to the other cantos." Johnston assented to Lincoln's stipulation that the "names be suppressed by all means. I have not sufficient hope of the verses attracting any favorable notice to tempt me to risk being ridiculed for having written them."

During the spring and summer of 1846 Lincoln gave a lot of thought to literary pursuits. There was published in the Quincy *Whig*, April 15, 1846 an article entitled "The Trailor Murder Case" with a sub-title "Remarkable Case of Arrest For Murder." While this narrative was published

*Gen. Lee's invasion of the
North, written by himself—*

*"In eighteen sixty three, with pomp,
and mighty swell,
We and Jeff's Confederacy, went
forth to sack Phil-del.
The Yankees they got arter us, and
gin us partic'lar hell,
And we skiddaddled back again,
and didn't sack Phil-del."*

Written Sunday morning July 19. 1863.

Attest John Hay.

This original document is a part of the John Hay Collection of the Brown University Library, Providence, Rhode Island.

anonymously, the identity of the author was known by Lincoln's associates. Ward H. Lamon's biography "The Life of Abraham Lincoln; From His Birth To His Inauguration as President" James R. Osgood and Company, 1872, pages 317-318, carries the statement that, "The circumstances (of the murder case) impressed him very deeply with the insufficiency and danger of 'circumstantial evidence;' so much so, that he not only wrote the following account to Speed (June 19, 1841), but another more extended one, which was printed in a newspaper published at Quincy, Ill."

In regard to Lincoln's labors for art's sake the Lamon biography carries the following comment concerning Lincoln's literary treatment

of the Traylor murder case: "There is nothing constrained, and nothing studied or deliberate about it; but its simplicity, perspicuity, and artless grace make it a model of English composition." A further statement about Lincoln's prose, in connection with his treatment of the murder case was that, "He never says more nor less than he ought, and never makes use of a word that he could have changed for a better."

After publication in the Quincy Whig Lincoln's article was copied a week later by the Sangamo Journal. This contribution in prose undoubtedly resulted from the literary friendship between Lincoln and Johnston. The article is well written and would merit publication, even anonymously, in a

modern periodical. (See "The Collected Works of Abraham Lincoln" Volume I, 1824-1848, pages 371-376).

In 1858 while Lincoln was the guest of a Winchester, Illinois hotel proprietor, he had occasion to write some verses in the autograph album of the two daughters of the innkeeper, Rosa and Linnie Haggard. These original verses, (the manuscripts are the property E. G. Miner of Rochester, New York) follow:

"To Rosa—

"You are young, and I am older;
You are hopeful, I am not—
Enjoy life, ere it grow colder—
Pluck the roses ere they rot.

"Teach your beau to heed the lay—
That sunshine soon is lost in shade—
That now's as good as any day—
To take thee, Rosa, ere she fade.

"Winchester, Sep. 28, 1858. A. Lincoln—"

The verse "To Linnie" written two days later on September 30, 1858 follows:

"To Linnie—

"A sweet plaintive song did I hear,
And I fancied that she was the singer—
May emotions as pure, as that song
set a-stir
Be the worst that the future shall
bring her.

"Winchester Sept. 30—1858—A. Lincoln—"

Lincoln is also known to have written, while a Springfield lawyer, some rather undignified lines incorporating spoonerisms—which are defined as a transposition of sounds, usually the initial sounds of two or more words. The dictionary gives an example: "A blushing crow for a crushing blow." The use of spoonerisms was a highly popular form of humor in frontier days. One such production in Lincoln's hand is owned by Nathaniel E. Stein, a former president of The Manuscript Society. Lincoln's "Short Short Story" appeared for the first time in facsimile in the Fall 1956 issue of *Gentry Magazine*.

As president of the United States Lincoln on occasion continued to compose doggerel verse. Two weeks after the battle of Gettysburg Lincoln wrote a humorous piece which was mentioned in John Hay's diary, under the date of July 19, 1863. The entry (deleted in part in Hay's three volume published diary) follows: "The Tycoon was in a very good humor. Early in the morning he scribbled this doggerel and gave it to me." This original verse in Lincoln's handwriting is now a part of the Brown University collection:

"Gen. Lee's invasion of the North written by himself.

"In eighteen sixty three, with pomp and mighty swell/Me and Jeff's Confederacy, went forth to sack Phil-del/The Yankees they got arter us, and gin us particular hell/And we skiddaddled back again, and didn't sack Phil-del."/

Below this verse Lincoln's private secretary appended the following in-

formation: "Written Sunday Morning July 19, 1863 Attest John Hay."

Apparently Lincoln liked to "mess around with words," to use the expression of a modern writer. In the more sophisticated poetry circles the statement has been made that "the end product of poetry is knowledge." Certainly this statement is true in regard to Abraham Lincoln's poetry. What better word picture do we have of Lincoln's Indiana boyhood than "My Childhood Home . . ." and the "Bear Hunt"? Even Lincoln's doggerel verse, spoonerisms and burlesque verse give us an insight into Lincoln's nature which might not have been revealed except in rhymed verse. Words are the most essential tools of knowledge and the Sixteenth President was a skilled craftsman, even though poetry was not his forte.

WILLIAM KNOX'S MONUMENT

Abraham Lincoln's favorite poem was "Mortality" by William Knox. The poem was published in a collection of works, the title page of which follows. "The/Lonely Hearth,/ The Songs of Israel,/Harp of Zion./And/ Other Poems/By/ William Knox./ London:/John Johnstone, 26 Pater-noster Row,/ And 15 Prince Street, Edinburgh./1847."

This book of poems was presented to President Lincoln by General James Grant Wilson. For twenty years Lincoln had endeavored to identify the author and he was pleased to learn from General Wilson that his favorite poem was written by William Knox, a young Scottish poet who died in 1825. After his election to the presidency many newspaper reporters erroneously attributed the poem "Mortality" to Lincoln. The poem appears on pages 95 to 97 of the book. Lincoln's gift copy is not known to be extant. Only three copies of Knox's collected verse are known to exist in America. One copy is the property of Henry B. Bass of Enid, Oklahoma, and another copy is located at Lincoln Memorial University. A third copy belonged to the late M. L. Houser of Peoria, Illinois. He left this book to Bradley University from which library it seems to have disappeared.

William Knox, died of a paralytic stroke and was buried in the New Calton Cemetery in Edinburgh, Scotland. His was one of the early interments. His monument is an obelisk inscribed as follows: "Sacred to the memory of William Knox, eldest son of Thomas Knox and Barbara Turnbull of Firth, Roxburghshire, who died at Leith, 12th November, 1825, aged 36. Author of 'The Harp of Zion,' etc. (Quotation)."

On the same side of this four sided monument appears this inscription: "This monument was erected in loving admiration of the poet and his works by his grand-nephew Thomas Lang of Calcutta & Bombay, Nov. 1895." On another side of the obelisk is the statement that William Knox



This original photograph was presented to the Lincoln National Life Foundation by E. E. Whitney, Hingham, Massachusetts.

was "a branch of the stock of the great reformer John Knox." A third side of the monument bears the following inscription: "The poem entitled Mortality by Author Knox is engraved in letters of gold on the walls of the Imperial Palace St. Petersburg. It was also the favorite poem of Abraham Lincoln who repeated verses from it on the day of his assassination." Carved directly below the above mentioned inscription are the first and last stanzas of the twelve stanza poem:

"Oh! Why should the spirit of mortal be proud?
Like a swift fleeting meteor, a fast flying cloud,
A flash of the lightening, a break in the wave,
He passeth from life to his rest in the grave.

" 'Tis the wink of an eye, 'tis the draught of a breath
From the blossom of health to the paleness of death;
From the gilded saloon to the bier and the shroud;
Oh, why should the spirit of mortal be proud?"

Hewitt

46801

November 27, 1967

Mrs. Frankie Carlotta Hewitt
Ford's Theatre Society
360 East 55th Street
New York, N. Y. 10022

Dear Mrs. Hewitt:

(1st draft)

I have given the "Inaugural Program" for the January 30th Ford's Theatre opening a quick reading.

I submit the following comments and suggestions:

Page 1

"Never was there more music and dancing at the White House than during his term of office."

Comment: The death of Willie Lincoln in February 1862, and the Civil War curtailed entertainment in the White House. Outside of a few grand balls, the social activities in the White House were restricted to occasional small parties.

W.H. was a quiet place

Page 5

"As President, he went some forty-eight times" (to the theatre)

Comment: We can pin-point 43 times. I know he went to the theatre at other times that have not been recorded. However, I would say some forty times or almost fifty times.

Page 11

"He always kept a volume of Walt Whitman's Leaves of Grass at his bedside in the White House, and he quoted from it often."

Comment: We have no conclusive evidence that Lincoln ever read Whitman's poetry or that he felt his influence in any way whatsoever.

"He knew
to W's L of
Grass
could identify
with it."

Hewitt
change
Still marooned
also "electrified" it

OK

Page 16

"At the grand ball in Vandavia she looked very pretty, and this lump of a man walked over to her and asked her to dance."

Comment: This incident most likely occurred at Springfield, Illinois.

Page 18

"Every morning he was up shining them (shoes) himself, and when one of his cabinet . . ."

Comment: This conversation was between Lincoln and Lord Lyons, the British minister.

Page 23

"He came here to Ford's Athenaeum to see The Daughter of The Regiment."

Comment: Ford's Athenaeum opened on March 19, 1862 and closed on December 30, 1862.

Adelina Patti was born in 1843 and would be 19 years old in 1862. There is no reliable evidence that Patti sang in the White House. In fact, one author, the late F. Lauriston Bullard, has written an article to disprove the so-called White House appearance of Adelina Patti.

On the evening of March 24, 1864 at Willard's Hall, Lincoln witnessed a concert entitled "The Unrivalled". One of the violinists was Carlo Patti, a brother of the famous Patti sisters. Adelina Patti is not mentioned in Lincoln Day By Day as having sang for the Lincolns on Christmas Day. (I have checked the years 1861, 1862, 1863 and 1864.) Neither does her name appear in the index.

Kenneth A. Bernard wrote a book (1966) titled Lincoln And The Music of The Civil War. His index has no reference to Adelina Patti.

The quotations appear O.K. Some of them are recorded in Lincoln's own works and some are verbal - that is, recorded by a second party.

Sincerely yours,

RQM: rph

R. Gerald McMurtry

Draft: November 28, 1967

INAUGURAL PROGRAM
FORD'S THEATRE, WASHINGTON, D.C.
January 30, 1968

by Paul Shyre

Second draft

Property of NATIONAL REPERTORY THEATRE FOUNDATION

HOUSE TO HALF.

OVERTURE.

CURTAIN RISES.

SCENE: AN EMPTY STAGE EXCEPT FOR PORTALS, A SCRIM OR CYCLORAMA EXTENDING ACROSS THE BACK OF THE STAGE AND TWO PODIUMS OR MUSIC-STANDS, ONE ON EACH SIDE OF THE PROSCENIUM ARCH. A SPOTLIGHT SHINES UPSTAGE CENTER, AND AN ACTOR OR ACTRESS ENTERS INTO IT AND ADDRESSES THE AUDIENCE.

ACTOR OR ACTRESS

Ford's Theatre, Washington, D.C., January 30th, 1968 ---
a hundred and three years since any actor or actress has set foot upon this stage and the first time any audience has sat out front since the evening of April 14th, 1865. No voices have been heard from this stage until tonight --- no music has played here until tonight --- no lights have shone upon this stage until tonight. But this theatre will always be associated with the name of Abraham Lincoln, who attended it often; his name is linked with the arts, which he loved dearly. This evening is dedicated to him as well as to this theatre. No president ever attended the theatre more than he did. Never was there more

7

Don't McTm? music and dance at the White House than during his terms of
office. No President had yet shown a greater love for the
 poets of his and other times than Mr. Lincoln.

(AS HE OR SHE CONCLUDES, TWO SPEAKERS APPEAR AT THE PODIUMS,
 ONE ON EITHER SIDE.) *who are they? Does, or should, audience know?*

SPEAKER

The truth is, he was one of our most musical Presidents.

SPEAKER

Not true at all, Never had any training for music ---
 couldn't play any instrument -- couldn't even read music.

SPEAKER

He could play the harmonica. Back in Springfield he often
 played the harmonica. And he sang too!

SPEAKER - (LINCOLN)

"I would beg to remind you that music is a very useful art. I will
 tell you confidentially that my greatest pleasure when taking a
 rest after splitting rails, was to play a solo on the jew's harp.
 Now keep this to yourselves."

*How is this
 established as being*

(HARRY BELAFONTE AND HIS GROUP OF MUSICIANS AND SINGERS HAVE COME ON STAGE. NOW THEY SING THEIR FIRST NUMBER ["Weevily Wheat" or other].)

Will audience know why they are singing what?

HARRY BELAFONTE

(AFTER SONG IS SUNG) In the early days he'd spend summer evenings down by the Sangamon River. The boys sometimes made fun of him on account of his looks. It didn't seem to bother him much. There was a ballad they sang that he liked -- (TO BE AMPLIFIED DEPENDING ON BELAFONTE'S CHOICE OF SONG.)

(HARRY BELAFONTE SINGS HIS SECOND NUMBER.)

(EXIT BELAFONTE.)

SPEAKER

He loved minstrel shows. At one performance he heard a new song that made him jump up from his seat, shouting, "Again! Let's have it again!" It was DIXIE'S LAND by Daniel Emmett. Everyone said it belonged to the South, but he felt differently.

SPEAKER - (LINCOLN)

"To me it's a song in which both North and South can find unity and fellowship. It's as American as my nose."

(ORCHESTRA PLAYS "DIXIE", FEATURING AN INSTRUMENTAL SOLOIST
OR SMALL ENSEMBLE.)

SPEAKER

After he got elected to his first term, Lincoln was seen at the
theatre a lot. As President, he went some forty-eight times.

SPEAKER - (LINCOLN)

"Some think I do wrong to go to the theatre, but it rests me.
I love to be alone, and yet to be with the people. A hearty
laugh relieves me, and I seem better able to bear my cross."

SPEAKER

He went mostly to two theatres in Washington -- Grover's and
Ford's - first here to Ford's Athenaeum, then to the new Ford's
Theatre built here on this same site.

SPEAKER - (AS FORD)

"He always gave notice a day ahead, and we took care to have a
private box reserved for him. Mr. Lincoln's boys -- particularly
the young one, Tad --- were often sent here to see a performance."

"some forty"
"almost fifty"

How will audience know?

How will audience know who it is?

SPEAKER - (LINCOLN)

"For one of my age I've really seen very little of the Drama.
My absolute favorite is Shakespeare. I can quote you passages
from LEAR, HAMLET, HENRY THE EIGHTH, and MACBETH. I think
nothing equals MACBETH."

SPEAKER

Of the passages he committed to memory, some might well sum
up his own character.

"He was a man, take him for all in all,
I shall not look upon his like again."

SPEAKER

"His life was gentle, and the elements
So mix's in him that Nature might stand up
And say to all the world, 'This was a man!'"

SPEAKER

When his son Willie was lying hopelessly ill, he found comfort
in Shakespeare's KING JOHN - in the scene where Constance grieves
over the loss of her boy.

(DURING THIS, JULIE HARRIS HAS APPEARED STAGE CENTER.)

HARRIS (Constance's speech from KING JOHN)

"And, father cardinal, I have heard you say
That we shall see and know our friends in heaven.
If that be true, I shall see my boy again;
For since the birth of Cain, the first male child,
To him that did but yesterday suspire,
There was not such a gracious creature born.
But now will canker-sorrow eat my bud
And chase the native beauty from his cheek,
And he will look as hollow as a ghost,
As dim and meagre as a ague's fit,
And so he'll die; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him: therefore never, never
Must I behold my pretty Arthur more.
Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me.
O Lord! my boy, my Arthur, my fair son!
My life, my joy, my food, my all the world!
My widow-comfort, and my sorrows' cure!"

SPEAKER

(MUSICAL TRANSITION AND UNDER.)

In 1844, Lincoln took a trip over to Indiana, to see some scenes
of his childhood -- said he was something of a frustrated poet --
recited the first words he ever wrote in his copybook as a boy.

(INDIANA MUSIC UNDER.)

LINCOLN

"Abraham Lincoln

His hand and pen.

He will be good

But God knows when.

Good boys who to their books apply

Will all be great men by and by."

SPEAKER

by mom (In Springfield he was still creating poems. One was for
the girl he was courting - Mary Todd.)

*Wrote poem in 44
re a watched man
Married 42*

LINCOLN

mom ("O Memory! thou midway world

'twixt earth and paradise,

Where things decayed and loved ones lost

In dreamy shadows rise.

mem? (And, freed from all that's earthly vile,
Seem hallowed, pure and bright,
Like scenes in some enchanted isle
All bathed in liquid light."

SPEAKER

He kept a volume of Walt Whitman's LEAVES OF GRASS at his
bedside in the White House, and he quoted from it often.

SPEAKER - (LINCOLN)

"I too am not a bit tamed, I too am untranslatable;
I sound my barbaric yawp over the rooftops of the world!"

SPEAKER

They never actually met, but they did see each other.

SPEAKER - (WHITMAN)

"I saw the President this morning coming in to business, riding in
a barouche. He passed me very close, and I saw him in the face
fully. His look was directed steadily in my eye. He bowed and
smiled, but far beneath the smile I saw the deep expression of this
man's face. No artist has ever caught it."

← How does audience know who this is?

SPEAKER

Whitman also watched the funeral train, the crowds lining the rainsoaked streets to catch a glimpse. But it was the faces of the soldiers that struck him --- the soldiers who couldn't quite believe it had happened.

JULIE HARRIS

"Hush'd be the camps today,
And each with musing soul retire to celebrate
our dear commander's death.
No more for him life's stormy conflicts,
Nor victory, nor defeat -- no more time's dark events,
Charging like ceaseless clouds across the sky.
But sing poet in our name,
Sing of the love we bore him -- because you -- dweller in camps,
know it truly,
As they invault the coffin there,
Sing -- as they close the doors of earth upon him -- one verse,
For the heavy hearts of soldiers."

← What is adie?
How will audience know?

(AS JULIE HARRIS EXITS, ANDY WILLIAMS ENTERS. HIS ACCOMPANYING STRING ENSEMBLE IS BEHIND THE SCRIM AS HE SINGS "TENTING TONIGHT".)

ANDY WILLIAMS

(AFTER "TENTING TONIGHT" IS SUNG.) The last year in the White House made a marked change in his features. The face seemed tired and drawn. He couldn't understand God's purpose in the Civil War. Could God be for and against the same thing at the same time? So there were many evenings he and Mary would see no visitors - no matter who they were. But they welcomed those who came to play music and sing songs for them. He asked for sad songs mostly -- the face tired and drawn as he listened.

(SINGS "HOME, SWEET HOME.")

(EXIT ANDY WILLIAMS.)

(INTRODUCE LIGHT, HOOSIER PERIOD MUSIC UNDER.)

SPEAKER

As a young man in New Salem they said he was lazy -- always reading, thinking, telling jokes. They figured he'd never change.

SPEAKER - (LINCOLN)

"My father taught me to work but not to love it."

SPEAKER

In the grocery store where he worked while he was studying law,

he'd have people in stitches over his stories. It was the way he told them that made them funny.

SPEAKER

How he ever got in with Mary Todd no one could figure.

SPEAKER - (LINCOLN)

"I guess one 'd' is enough for God, but the Todds always needed two."

romm Springfield

SPEAKER

"At the grand ball in Vandalia she looked very pretty, and this lump of a man walked over to her."

← How does audience know this is a quote?

SPEAKER - (LINCOLN)

"Miss Todd, I want to dance with you in the worst way."

SPEAKER

And he did. In the worst way.

SPEAKER

She had a temper and he put up with it. All through their courtship they quarrelled and made up, and quarrelled again. He was in love and he hated it.

SPEAKER - (LINCOLN)

"I am now the most miserable man living. If what I feel were equally distributed to the whole human family, there would not be one cheerful face on earth."

← This was
said after a
burst-up.

SPEAKER

Sundays in Springfield while she went to church, he'd be seen hauling the babies in a wagon up Eighth Street, a book in his hand.

Mr. M: AL
often accompanied
Mary to church

SPEAKER

They were good neighbors. He kept his own horse, milked his own cow, and sawed his own wood.

(DURING THIS ANDY GRIFFITH ENTERS, MOVES OVER TO CENTER STAGE.)

GRIFFITH

When the Lincolns moved into the White House, Mary had her hands full trying to get her husband to act like a gentleman. He still wanted to do his own chores there like, for instance, shine his own boots. Every morning he was up shining them himself, and when one of his cabinet said - "Mr. Lincoln, gentlemen just don't black their

Lord Lyons
Mr. M

own boots." The President asked, "Well, whose boots do they black?" He had his hands full with his cabinet -- was always at odds with most of them. When one of them resigned, someone asked Lincoln why he didn't just get rid of the whole cabinet. He said, "Well, you know, there was a farmer in Illinois, who had been much troubled with skunks. One moonlight night he loaded his shot-gun and hid behind the woodpile. Before long there appeared not one skunk, but seven. Said the farmer: 'I took aim, blazed away, killed one, but he raised such a fearful stink that I concluded it was best to let the other six go.'" When he was asked what it felt like to be President of the United States, he answered, "What does it feel like being President? I feel like the man who was tarred and feathered and ridden out of town on a rail. When someone asked him how he liked it, he said, 'If it wasn't for the honor of the thing, I'd rather walk.'"

Lincoln had several pet names for his wife. When they got engaged, he called her Molly. When the boys were born he called her Mother, and when joking with her he always called her Puss. Mrs. Lincoln was one of the best dressed women in Washington. One evening after she finished dressing for a White House reception, she walked into his room, posing in front of him in her new evening gown. It was all silk and satin and lace. The shawl alone cost two hundred dollars.

*I this
broken
association*

Lincoln looked at her long and whistled, "Whew-ew-ew!! Our Puss has a long tail tonight!" When she pulled up her shawl to cover her bare shoulders, he said, "Mother, in my opinion, if some of that tail was nearer the head it'd be in better style!" He never used fancy language, but he sure had a lot of fun with words. Here's one bit of foolery he made for a court bailiff in Springfield began, "He said he was riding bass-ackwards on a jass-ack, through a patton-cotch, on a pair of baddle-sags, stuffed full of bingercred, when the animal steered at a scump, and the lippup-steather broke, and threwed him in the forner of the kence and broke his pishing-fole!"

(EXIT ANDY GRIFFITH)

(MARTIAL MUSIC OF THE CIVIL WAR PERIOD. THIS ESTABLISHES, THEN DIPS DOWN UNDER.)

SPEAKER-(MUSIC UNDER)

When the war began, it was like all wars -- flag-waving, cheering and song. After that - a nation distraught; anxious and impatient.

SPEAKER

"They wanted him in the White House, and, dammit, they got him!"

Does
audience
know
this is
a quote?

SPEAKER

"The people elected him, and now they got a war that won't never end!"

(MUSIC OUT.)

SPEAKER - (LINCOLN)

"What shall I do? The people are impatient. The bottom is out of the tub. What shall I do?"

SPEAKER

But he never had any doubts about the chief issue of the war.

(ENTER ODETTA AND CARMEN DE LAVALLADE.)

SPEAKER - (LINCOLN)

"If slavery is not wrong, nothing is wrong."

(CARMEN DE LAVALLADE DANCES TO SPIRITUALS PLAYED AND SUNG BY ODETTA.)

SPEAKER

(AFTER DANCE NUMBER)

In February, 1861 -- the Lincolns saw their first opera in

He went earlier
in 1858 as
Pres elect.
MGM

New York - A MASKED BALL by Verdi.

SPEAKER

She hen-pecked him into going.

SPEAKER

But after that he attended often. He came here to Ford's
Athenaeum to see THE DAUGHTER OF THE REGIMENT. A year later
he discovered his favorite singer, Adelina Patti. She came
from Paris to the White House to sing for him.

*No reference
per Mc M*

(SINGER SINGS AN ARIA FROM AN OPERA OF THE PERIOD. AFTER THE
ARIA, THE SINGER EXITS AND SPEAKERS AND CAST COME ON STAGE AND
ADDRESS THE AUDIENCE ONE BY ONE.)

SPEAKER

Lincoln and the human condition -- His own words, his thoughts,
his philosophy.

(TOWARDS THE END OF THIS SECTION WHICH CONSISTS ENTIRELY OF
DIRECT QUOTES, MUSIC SNEAKS IN UNDER.)

SPEAKER

"I don't know who my grandfather was; I am much more concerned to know what his grandson will be."

SPEAKER

"I never went to school more than six months in my life, but I remember, how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand."

SPEAKER

"The things I want to know are in books, my best friend is the man who'll git me a book I ain't read."

SPEAKER

"Character is like a tree and reputation like its shadow. The shadow is what we think of it; the tree is the real thing."

SPEAKER

"My politics are short and sweet -- like an old woman's dance."

SPEAKER

"I am concerned to know, not whether the Lord is on my side, but whether I am on the Lord's side."

SPEAKER

" I shall do nothing in malice. What I deal with is too vast for malicious dealing."

SPEAKER

"You must remember -- some things legally right are not morally right."

SPEAKER

"Stand with anybody that stands right. Stand with him while he is right, and part with him when he goes wrong."

SPEAKER

"If you call a tail a leg, how many legs has a dog? Five?
No; calling a tail a leg don't make it a leg."

SPEAKER

"As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this is no democracy."

SPEAKER

"No man is good enough to govern another man without the other's consent! But slavery is good for some people! As a good thing it is strikingly peculiar that it is the only good thing which no man ever seeks the good of, for himself."

SPEAKER

"The fight must go on. The cause of civil liberty must not be surrendered at the end of one or even a hundred defeats."

SPEAKER

"I can see that emancipation is coming; who ever can wait for it will see it; who ever stands in its way will be run over by it."

SPEAKER

"Our government rests in public opinion. Whoever can change public opinion, can change the government practically just so much. In

this country, it is everything. Any policy to be permanent must have public opinion at the bottom."

SPEAKER

"I have said many times that no man believed more than I in the principle of self-government; that it lies at the bottom of all my ideas from beginning to end. This country belongs to the people who inhabit it. Whenever they shall grow weary of the existing government, they can exercise their constitutional rights in amending it, or their revolutionary rights to overthrow it."

A
(1858)

B
(1861)
about 12/3/67
Requested this
last sentence
be deleted

SPEAKER

"This government must be preserved in spite of the acts of any men. It is worth your every effort. To the poorest among us are held out the highest privileges. The present moment finds me at the White House, yet there is as good a chance for your children as there was for my father's."

C
(1864)

D
(1864)

SPEAKER

"If to be the head of Hell is as hard as what I have to undergo as President, I could find it in my heart to pity Satan Himself."

SPEAKER

"I have slept with one eye open ever since I came to Washington. I never close both except when an office seeker is looking for me. Once, while I had a mild case of smallpox, I let the word out to tell all office seekers there's one good thing about it. I now had something that I could give everybody."

SPEAKER

"If you think you can slander a woman into loving you or a man into voting for you, try it till you are satisfied."

SPEAKER

"How hard, oh, how hard it is to die and leave one's country no better than if one had never lived for it."

SPEAKER

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle and for his widow, and his orphan -- to do all which may achieve and cherish a just and a lasting peace among ourselves, and with all nations."

*Is this where
our commercial comes in?
Or where?*

22.

(DURING THIS LAST QUOTATION ALL LIGHTS HAVE DIMMED EXCEPT THE ONE
ON THE SPEAKER. NOW THIS TOO GOES OUT. IN THE SILENCE LIGHTS DIM
UP SLOWLY ON BOX NUMBER SEVEN ON THE SECOND TIER. THEY HOLD FOR A
TIME, THEN AS THEY DIM OUT, THE CURTAIN FALLS.)

THE END

The Footlights Go On Again At Ford's

By Louise Durbin

THE NATIONAL Repertory theater hopes that within 2 months it will be giving performances in the building where Abraham Lincoln was shot.

Ford's Theater hasn't been used for stage performances since that black April 14, 1865.

The historic site on 10th Street Northwest will be dedicated by the Department of Interior next month, soon after the meticulous \$2-million restoration of the building is completed.

On January 30 a gala evening of music, dance, and drama will be presented on the reconstructed stage under the auspices of the Ford's Theater Society, a recently formed nonprofit organization designated by the Department of Interior to work out plans for forthcoming live theatrical productions.

Cabinet members will be among the guests invited to sit on narrow, straight-backed, cane-seated chairs to watch the show which will inaugurate the theater as a live memorial to Lincoln.

Ford's Theater Society has set February 12, 1968 — Lincoln's 159th birthday — as target date for a full-fledged dramatic performance.

"We need major financial help from corporations and foundations to mount fine productions," said Frankie Childers Hewitt, president of the society, which was given a head start on its urgent fund campaign with a \$250,000 donation

from the Lincoln National Life Insurance Company of Fort Wayne, Ind.

Mrs. Hewitt said that the Society is negotiating with the National Repertory Theater to set up a resident repertory company at Ford's.

"The Rivals" and "She Stoops to Conquer", both popular comedies presented at Ford's in the 1860s, are among the plays in the N. R. T. repertoire which could be given on short notice, N. R. T. producer Michael Dewell said.

Meanwhile the Interior Department is also completing arrangements for a sound and light program to be given continuously during the hours when the historic theater will be open to all visitors. This program will present a capsule history in 30 minutes, designed to capture the flavor of

Ford's Theater in Civil War days as well as depict the events of Lincoln's assassination.

In the newly excavated basement of the theater will be the Lincoln Museum of memorabilia, with exhibits depicting "The Young Lincoln", "Lincoln the Family Man", and "Lincoln the Lawyer", as well as the assassination. Items used during the trial of the conspirators will be on display, including Booth's diary and boot, the key to the Presidential box, and the pistol used by Booth.

The Star Saloon next door to the theater, where Booth drank while biding his time, has also been restored. Here will be housed the library of rare books about Lincoln and the Civil War.

N. R. T. producer Michael Dewell explained the company's tentative plans for Ford's:

"We feel there are four kinds of plays that are appropriate to present as a memorial to Lincoln:

"First, the plays actually done at Ford's, and there was a great variety — from Shakespeare to 'The Pearl of Savoy, or A Mother's Prayer'.

"Then, plays of that period or earlier — 18th and early 19th Century — which are not normally available for live productions, such as 'The Contrasts' and 'Fashion'.

"Next, plays about Lincoln or his contemporaries — such as Walt Whitman or Emily Dickinson.

"The fourth group would be plays that reflect the concerns and ideals of Abraham Lincoln. This could include new material on civil rights, war, national purpose — and would allow the broadest latitude as to place and time."

THE MORNING CALL
PATERSON, N. J.
(M) 29.00

DEC 30 1967



Pictures follow next page

1800-1801

